

ART DIRECTOR / STUDIO NEWS



we*

speak a graphic language



Creative Talent

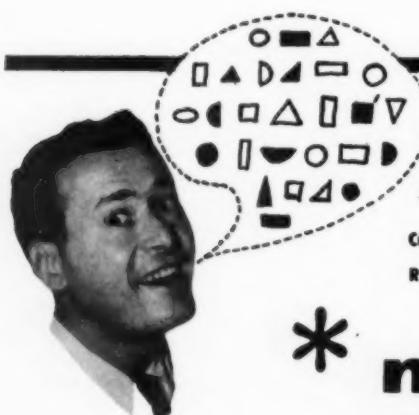
that can interpret literal ideas into stimulating graphic forms with speed and good judgment is often demanded of us.

Difficult and time-pressing jobs are responsibilities that we gladly accept, for our studios are organized with precisely that in mind. The growing list of our clients attest to performances that meet those responsibilities.



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*Hal Buxbaum,
Art Director,
Coral Records*



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MU 2-2346

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new term applied to
composition produced
on the Protype machine

Frank



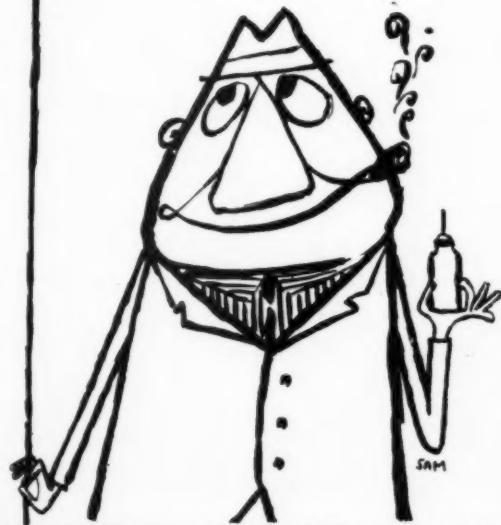
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contribute as greatly to your future success as you have to ours.



still life . . . food photography . . . illustrations

TONI FICALORA

Twelve East 42nd Street, New York 17, N.Y. MURRAY HILL 7-0355

We extend to you Holiday Greetings
and Best Wishes for the coming year.

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136 E. 57th St. • New York 22, N. Y. • Plaza 3-6880

11 Holland Ave. • White Plains, N. Y. • White Plains 8-7738

art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

The ad, the AD, the salesman

As more and more ads place more and more emphasis on art and design, and use briefer copy, the role of the AD as a sales force, rather than a mere layout maker, is becoming increasingly apparent to management.

When the campaign is sales successful an increasing share of credit will go to the art director, the artist, and the photographer. And when the campaign is a bust, the finger will point more and more your way too.

Are you ready for this responsibility? This is the start of the era you've been waiting for, the day when the creative man is considered part of management, part of the selling team, an integral part of the financial success of the business.

The ad manager is becoming part of the top management team in more and more companies and he is relying increasingly on his art director.

Todays and tomorrows top ADs will be those who blend a variety of talents. Being a top layout man or designer or illustrator or art buyer will mean knowing consumer psychology, knowing just how much of the selling job the ad is supposed to do, how much the promotion is supposed to do, how the material must support and coordinate with displays, direct mail, and salesmen efforts, with packages and with TV.

Increasingly, ad agencies are handling a greater share of promotional material. Increasingly, it is important that the top men in sales strategy have a clear picture of the entire operation. Once upon a time it was enough for an AD to create a good ad. Then it was enough for him to create a good campaign. Now he must at least know how to integrate all the advertising visually with all other promotion and sales efforts so that he can make his ad outstanding not only visually, but saleswise.

ART/DESIGN PACESETTERS Cleveland's AD show	30
ART/DIRECTIONS Two-phased packaging	38
Stylized TV art	40
RESEARCH & THE AD A Starch study	70
UPCOMING TALENT Stephen Vagh Gloria Kamen	44 49
REDESIGN CASE STUDIES Direct Mail, Atlanta Paper Co. Packaging, El Producto cigars	36 42
IDC HIGHLIGHTS Harry Bertoia, Kiyoshi Seike	18
PRODUCTION BULLETIN	20
EUROPEAN AD ART The French Touch, Humor in Selling	34
IN CHICAGO	50
IN PHILADELPHIA	52
NEWS & VIEWS Tax Talk Business Briefs Letters Cover Designer Coming Events News What's New	6 10 12 12 14 23 34
TRADE TALK	58
SERVICES Bookshelf Booknotes Ready Reference, Classified	67 68 68

Publisher: Don Barron • **Editor:** Edward Gottschall
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Advertising: Morton Bryer • **Circulation:** Mildred Brown
Ass't. Designer: Walt Hudson

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tax talk

MAXWELL LIVSHIN, CPA

Unpaid accrued interest on bonds purchased "flat"

Advice was requested of the United States Treasury Department with respect to the Federal income tax treatment to be accorded payments of interest received by the holder of interest bearing bonds, where the interest had accrued thereon before the taxpayer purchased them "flat." The aggregate of the payments exceeded the purchase price.

The taxpayer in this case, on July 1, 1943, purchased for \$4,400 flat, corporation 5% bonds due January 1, 1967, having a face value of \$5,000, upon which \$2,000, accrued from July 1935, payable semi-annually, was in default. During the years 1945 to 1949 inclusive, when there was reasonable expectancy that their principal would ultimately be paid in full, the taxpayer received from the corporation interest payments aggregating \$1,750, specifically covering the semi-annual interest periods from July 1, 1935 to June 30, 1942.

The U. S. Treasury Department ruled, in this case, that the taxpayer purchased interest-bearing bonds with certain unpaid accrued interest on a "flat" basis and that the taxpayer received payments of such interest in excess of the purchase price. The excess amount, although not interest income to the taxpayer since the interest involved accrued before the taxpayer purchased the bonds, nevertheless constituted gain that was taxable as ordinary income, since the gain was not from "sale or exchange" and the payments involved were not "amounts received by the holder upon the retirement of bonds."

(Rev. Rul. No. 55-433.)

Federal Employment Tax Ruling

An individual was engaged on a part-time basis to assist a firm of consulting engineers in the solution of engineering problems. During the progress of this assignment he was under the supervision and guidance of the firm and upon completion of a project his work was checked by the firm for soundness of conclusions. Any necessary helpers were hired with consent of the firm and paid thereby. The individual did not maintain an office of his own and did not hold himself out to the public as an engineering consultant. The U. S. Treasury Department ruled that the individual was an employee of the firm for Federal employment tax purposes.

(Rev. Rul. No. 55-466.)

QUESTION

Are four heads better than one?

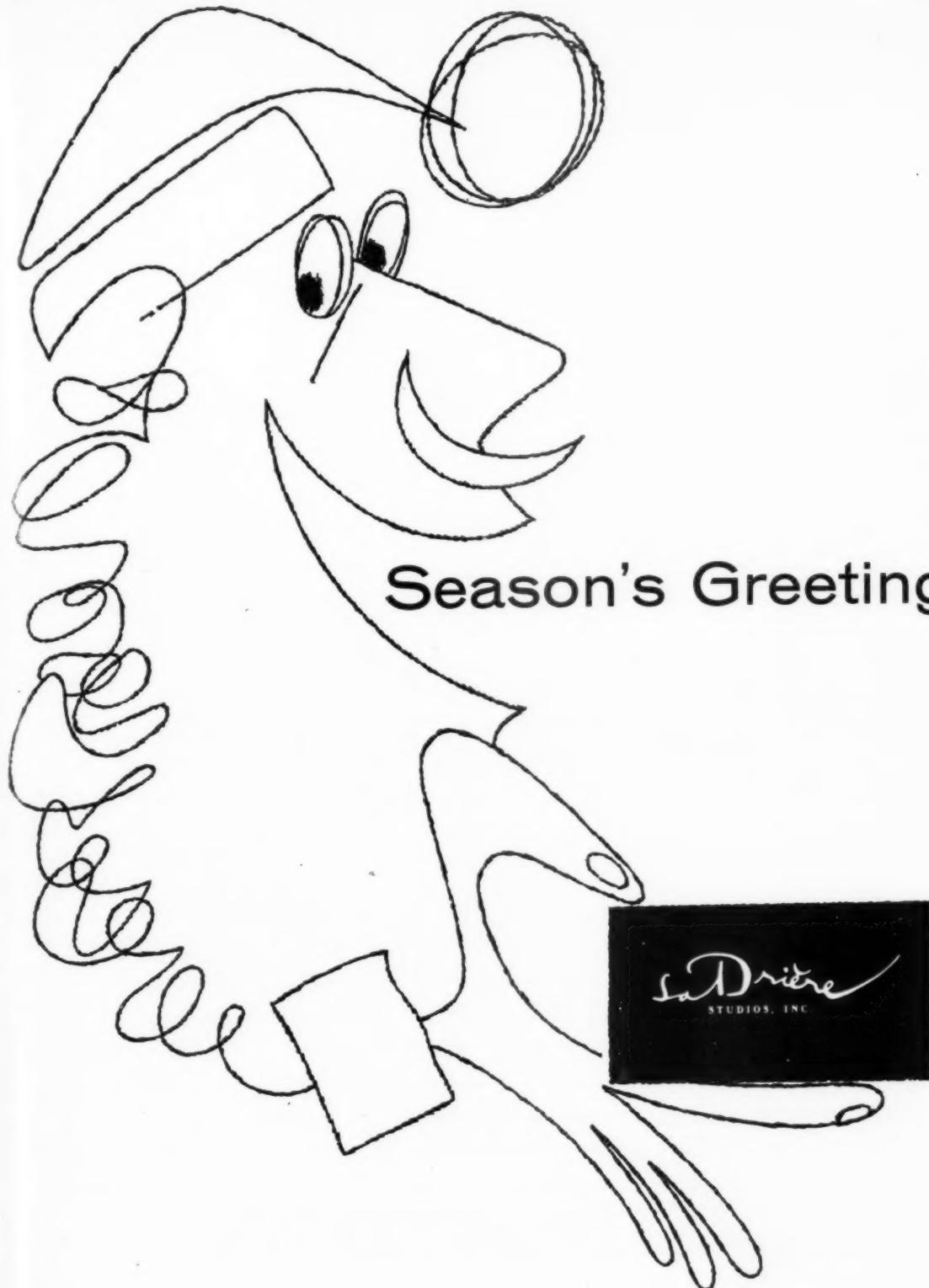
ANSWER

*On a tray NO . . . behind a camera YES. There, each master with his own inimitable artistry and ability creates with the judicious use of "f" stops and infinitesimal fractions of seconds, a photographic symphony for you.**



* *Symphonies courtesy of J. Petrillo.*

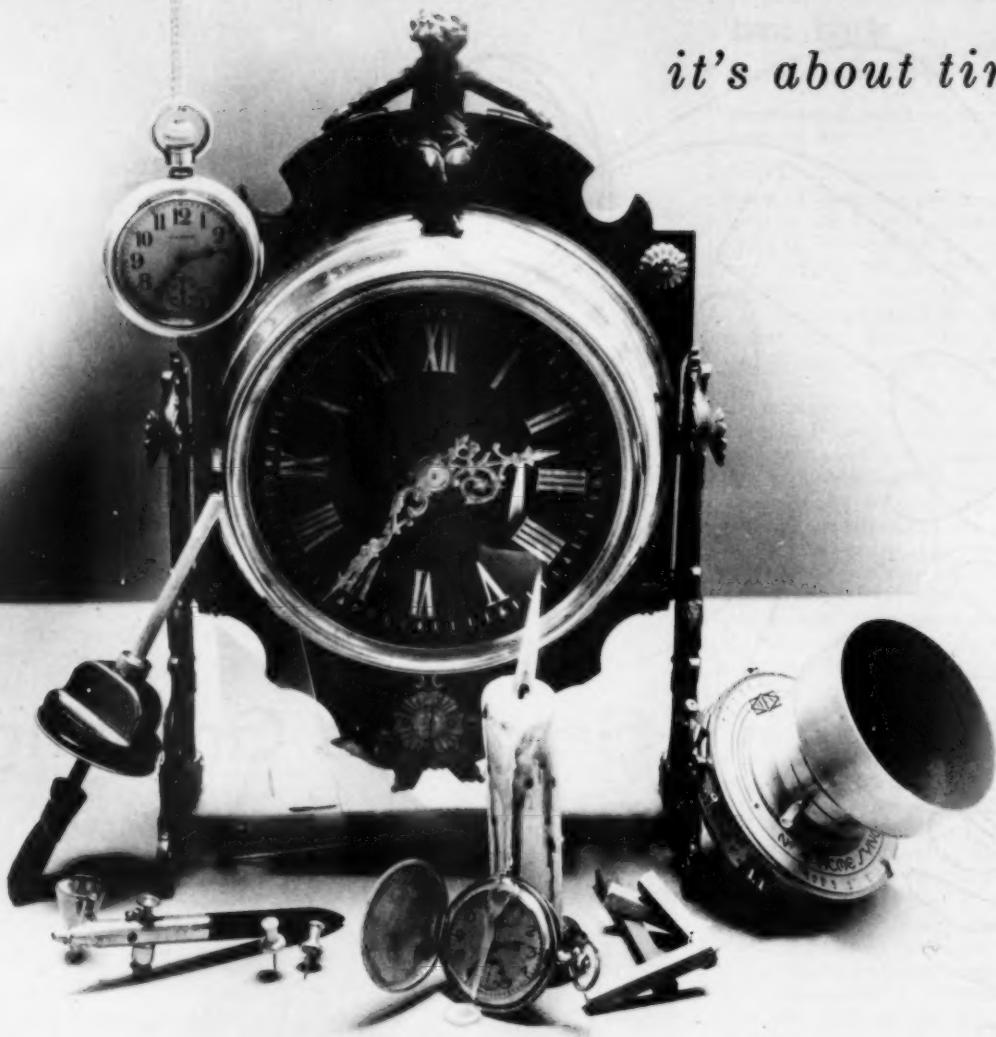
Photography by HENRY DRAVNEEK ASSOCIATES
214 E. 41st St., N. Y. C. 17, OXFORD 7-2166
H. Dravneek • B. Stone • B. Parker • T. Arcieri
M. Saunders • V. Murmurian • K. Watson



Season's Greetings

saDriére
STUDIOS, INC.

it's about time!



Someone had to face up to—and solve—this problem for you. We have done so. Our entirely new studio is the first and only studio anywhere that provides you with 7 day a week service of the highest quality—without the extra cost of week-end overtime. Our set-up keeps topflight photographers, artists, retouchers, designers and mechanical men on the job 7 days a week—yet gives them the time-off they want, for their fine art (or for the fine art of spending more time with their families)—in a unique shift program that keeps our studios staffed with top talent 7 days a week. RESULT: 7 days a week you get the best photographic and general studio talents in New York. RESULT: week-end overtime charges are eliminated. RESULT: you too can now enjoy your weekends, confident that on Monday morning, you'll deliver a first-rate job within your normal budgets.

Photo—Murray Leden

Week End • Daily



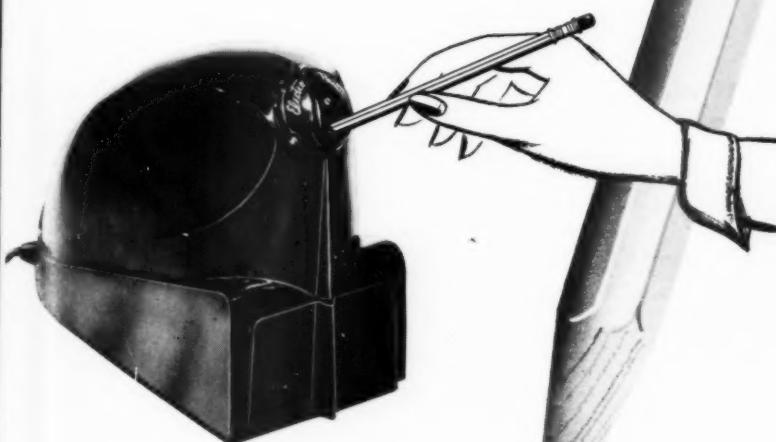
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Kurt H. Volk, Inc.

TYPOGRAPHERS
228 East 45th Street
New York 17, N.Y.



business briefs

Long-run optimism is still rampant. Joining a chorus of economic optimists, Dexter Merriam Keezer, Vice President and Director of the McGraw-Hill Publishing Co. foresees a $\frac{1}{3}$ increase in total advertising by 1970. He predicts a 55% growth of the whole economy with some industries and some consumer expenditures more than doubling. He also predicts more leisure time for the consumer to spend and enjoy 80% greater purchasing power.

But...and here is where he justifies the greater growth for advertising than for the general economy, there is no pressure for the consumer to spend enough to buy everything that is produced, even today. It will be up to advertising to keep too much from going into savings, too little into buying. Should advertising and selling fail in attracting the consumer dollars, there could be a great depression.

Healthy sign was advertising's experience in 1954 when ad volume climbed during general fall-off which was consequently mild and brief.

But there are some clouds on the horizon. While gross sales have boomed, many companies find net profits only slightly ahead of ten years ago and are working on narrower profit margins, are correspondingly more vulnerable to changes in the economic weather.

Also, farm income is down in many areas, many newspaper publishers are caught in a spiraling cost squeeze, housing and construction had its first month of decline in many a moon. Although these depressing notes are serious, they need not bring the climbing prosperity down, but will bear watching and delicate handling.

Meanwhile, the current ad trend is up. National advertising, according to Printers Ink, was 12% ahead of 1954 for the first 8 months, with August 3% ahead of July, and 17% ahead of August 1954. As usual, all media are up except network radio, with biggest percentage gains recorded by network TV.



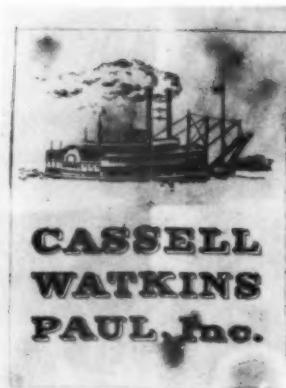
Bill Simon

FOOD FOR THOUGHT

Bill likes food as much as any of us . . . he just paints it better. From a bright, design spot to the most precise rendering, he handles his work with the tender affection of Mother Nature.

With versatility in all fields of still life, his landscape, interior and product paintings have made him one of our most sought after talents. We are certain you will want to . . .

KNOW THIS MAN!



Advertising Art
1008 OLIVE STREET
ST. LOUIS MISSOURI
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letters

Do we talk the same language?

"You people", an Art Director recently told us, "have some darned good talent, but so have a lot of other studios. I like you because you treat every job I give you as though it were the most important job in the world. There aren't many other studios about which I can say the same!"

If you're a stickler for service (and which Art Director isn't?) you'll be interested in our concept of this much-abused term: *absolute promptness, dependability, intelligent interpretation.*

Get it?

Call Tosca for fine, fast service

TOSCA STUDIOS

Art and Photography
MURRAY HILL 7-2172

Oh for the life . . .

Designer Hans Barschel, instructor at Rochester Institute of Technology, seen in this pix taken on vacation on Lake Kashagawigamog, Canada.

Kashagawigamog, Canada.



We appreciate you too

... Can't tell you how much I have enjoyed the magazine for 2½ years. It's invaluable at the agency too. Thanks for a wonderful job, we appreciate it.

Pat Herman, Los Angeles.

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ART SERVICE**

CLIP ME OUT AND FILE ME AWAY
Offering an excellent, dependable
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interpretation of your problems

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VINCE SCHIAVONE STUDIO

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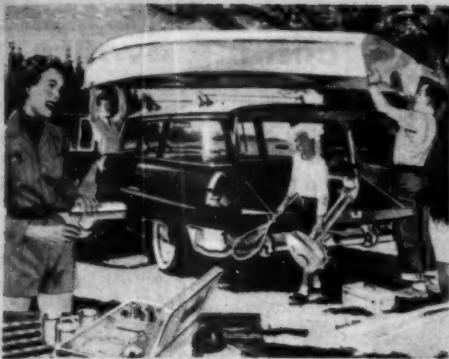
Cover designer

Joseph Low is known the world over for his distinctive illustration style. Born 1911 in Coraopolis, Pennsylvania, he was schooled in and around Chicago. In 1933 he acquired a press and type and studied typography and wood engraving alone. Later he studied at Art Students League and in various museums. He has taught design and graphic art at Indiana University. He moved East in 1946, now lives in Newtown, Conn. His work has been shown in leading cities of the United States and Europe. His illustrations have appeared in books, on record albums, in advertising literature and in magazines. Feature writeups of his work have appeared in leading graphic arts periodicals here and abroad. Most recent exhibit of his work just closed at the Normandy House Gallery of the STA on December 5.

MU 5-5958 185 madison ave., nyc
ken saco

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BILL SIMS

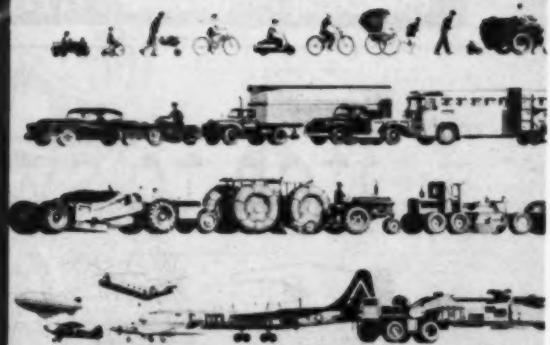
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coming events

Nov. 6-Jan. 6 . . . A Photographers Gallery, 48 W. 84th St., NYC. Work of Berenice Abbott, Roy Decarava, Al Freed, Scott Hyatt, Art Kane, Victor Obsatz, Dan Weiner, Min White.

Jan. 10 . . . AIGA Magazine Clinic, New Approaches to Magazine Design, Willkie Memorial Bldg., 20 W. 40th St. (Date subject to change.)

Jan. 12 . . . monthly meeting of NSAD, 15 E. 42nd St., NYC.

Jan. 28-Feb. 1 . . . National Advertising Industries Exposition, Morrison Hotel, Chicago.

Feb. 14-16 . . . Sales Promotion Show, Miami Municipal Auditorium.

Feb. 22-Mar. 11 . . . Annual exhibit of the Art Directors Club of Los Angeles. Awards dinner, Feb. 17; party and preview, Feb. 21.

Mar. 2-25 . . . International Salon of Photography, Memorial Art Gallery, Rochester.

Mar. 13-15 . . . Sales Promotion Show, Bellevue-Stratford Roof, Philadelphia.

April 3-5 Sales Promotion Show, First Corps Cadet Armory, Boston.

April 5-29 . . . 7th Annual Commercial Art and Photography Show, Washington, D. C. club, Corcoran Art Gallery.

May 3 . . . Detroit Art Directors Club Awards Dinner and opening of Annual exhibition.

May 11-27 . . . Exhibition, Art Directors Club of Montreal. Preview and banquet May 10

June 4-8 . . . 35th Annual Exhibition of the Art Directors Club of N. Y., Waldorf-Astoria.

Art Institute of Chicago Nov. 15-Jan. 1 . . . Aaron Siskind, photography.

Museum of Modern Art, NYC Nov. 1-Jan. 8 . . . Nolde and Kirchner, prints; **Nov. 23**

Feb. 20 . . . Built in Latin America; **Nov. 30**

Feb. 19 . . . New acquisitions; **Nov. 30-Feb.**

12 . . . young children's art; **Dec. 12-Jan. 15**

. . . Children's Holiday Carnival; **Dec. 21**

Jan. 15 . . . Silk Chasubles, by Matisse.

Philadelphia Art Alliance Nov. 30-Dec. 3 . . . Margaret A. Hunt, oils; **Dec. 1-24** . . . Howard Silverman, oils; **Dec. 7-31** . . . small, moderately priced oils; Rita & Will Barnett, oils and water colors; **Dec. 28-Jan. 22** . . . Oliver Nuse, water colors, gouaches; **Jan. 5-29** . . . Clara E. Sipprell, photographs; **Jan. 5-Feb. 5** . . . weaving tools, appliances; **Jan. 6-Jan. 22** . . . Everyman's Gallery, general show; **Jan. 6-29** . . . Edward F. Hoffman, III, sculpture; **Jan. 25-Feb. 12** . . . Karl Zerbe, gouaches.

Sports art tour through Dec. 15 . . . Museum of Fine Arts, Boston; **Jan. 5-30** . . . Corcoran Art Gallery, Washington, D. C.; **Feb. 15**

Mar. 10 . . . J. B. Speed Museum, Louisville;

Mar. 25-Apr. 20 . . . Denver Art Museum; **Jan. 15-July 10** . . . County Museum, Los Angeles;

Jul. 28-Aug. 26 . . . Palace of the Legion of Honor, San Francisco.

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artists'

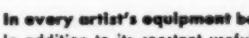


#3 X-ACTO KNIFE-\$1.20

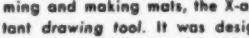


tools

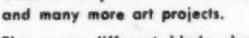
#3 X-ACTO PEN-KNIFE-\$1.00



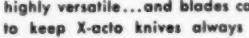
#2 X-ACTO KNIFE-\$0.60



#4 X-ACTO KNIFE-\$0.60



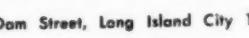
#5 X-ACTO KNIFE-\$0.60



#6 X-ACTO KNIFE-\$0.60



#7 X-ACTO KNIFE-\$0.60



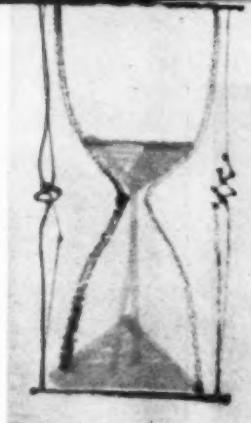
#8 X-ACTO KNIFE-\$0.60



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48-97 Van Dam Street, Long Island City 1, N. Y.

*"Perfection is attained by slow degrees;
it requires the hand of time" — Voltaire*



*Our clientele, through time and association with us,
has come to expect distinguished achievements.*

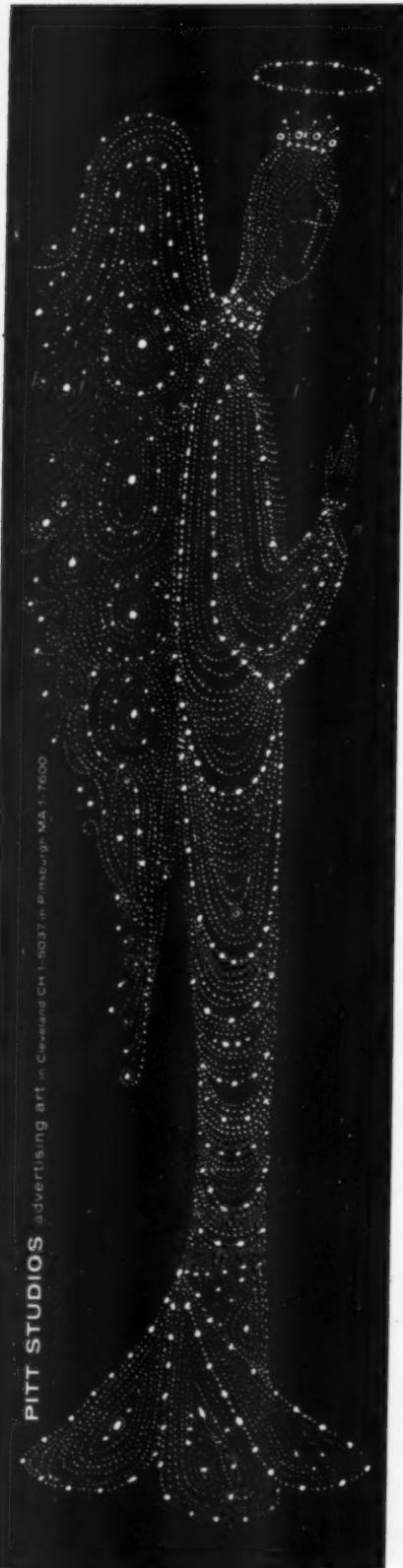
*Meeting the challenge of these many expectations is the
principal policy directing the destiny of our company.*

*As a result of this policy we have brought together a group
of artists possessing truly outstanding abilities. Even so,
it is our unwavering determination to develop our staff as
near to perfection as is possible.*

*Consequently, if you wish to become associated with this
interesting and impressive group, we will add to our staff a
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Harry Bertoia is a designer in three dimensions, best known for his sculpture, furniture and exhibition designs. His philosophy about light and sculpture and its place in design was presented to the International Design Conference. Excerpts from his comments follow:

"In the realm of sculpture structure is not required to give a precise definition to the practical. Each structure has its special affinities for weight, density, light, material, evolutionary continuity and appropriate development. To be valid it must be tuned to contemporaneous life, a life demanding perpetual renewal, thereby unfolding its mode of expression.

Void and matter

"One prevailing characteristic of sculpture is the interplay of void and matter. The void being of equal value to the component material units. Perhaps it is no exaggeration to say, the reality of sculpture is to be found in the void. Matter is simply an introductory device to the essential.

"Void and matter define each other, how they are related results in form, which depends for its life-fiber on structure, and we can determinedly push it into the field of activity most in need.

"Void and matter can be equated in a multitude of ways, statically or dynamically. The equation can also be

highlights

of the International Design Conference

made to satisfy an individual artistic requirement. The emotive keyboard allows for play from the dense, dematerialized form to the vacuum-like materialized void.

Value of suggestion

"Perhaps the direction in which I have been most interested indicates an assemblage of components held together as if by a magnetic force. It is desirable to leave the equation somewhat incomplete, thereby giving the observer a chance for completion, and certainly the value of suggestion is not to be underestimated in winning the observers confidence . . .

"Seemingly I breathe light and structure; the structures in turn breathe freely in my daily life, thereby introducing an element of poetry. . . . What happens when structure and color get together? Exploration of the possibilities of color lead to a new and very significant function. Structure enables color to attain higher intensities. It gives color a chance to receive light from more than one direction. The reflective possibilities attain an unbelievable degree of intensity and opalescence . . .

"The line of demarcation separating the plastic arts has vanished! Color, the pictorial essence, an instrument of individual exploration and discovery, reaches new levels of expression. Have we the

(continued on page 66)



23

advertising art John Higgs studios, inc.
artist jack smith
milwaukee broadway 1-8353, 1050 empire building
detroit woodward 2-5302, 704 donovan building

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LANDSCAPES * PAINTINGS,

Religious non-Religious *

SPORTS

TONE CONTROL POSSIBLE IN FAIRCHILD ENGRAVERS: A variable response unit has been developed by Fairchild Graphic Equipment Inc. It is used in conjunction with either the Scan-A-Graver or the Scan-A-Sizer and gives precise electronic control of the tonal values in an engraving. Both the Scan-A-Graver and Scan-A-Sizer produce plastic photoengravings photoelectronically. The new unit makes it possible to emphasize detail in shadow or highlight areas and to compensate for variations in inks and papers.

Fairchild also is developing a Photo-Screener. Still in the laboratory stage it would produce, photoelectronically, color corrected separation negatives, screened, for offset or letterpress. Device, not fully perfected, would be simpler than the Time scanner, would produce the negatives in a few hours.

NEW GILDING PROCESS: A new production-line gilding process has been announced by the Houston Edge Gilding Corp., 229 W. 28th St., New York 1. The firm reports that instead of a few hundred books that can be gilded in a day by conventional methods, the new process enables as many as 35,000 to be completed. It is claimed that there is no sticking of bleed sheets or coated stock. 23½ K gold leaf is used. Best results are reported for books square cut on all three sides and cleanly trimmed without knife marks or ridges.

TOOL FOR HALFTONE ANALYSIS: A new addition to Delta's Coloron is the Halftone Coloron Set C-2. It is designed to broaden the scope of the original Coloron set by providing control and analysis of halftones and duotones in single and multiple color printing. It is said to predetermine the results from the combination of a halftone with any number of colors and their tints, and the effect of duotones of black and any other color and shows what these combinations look like on colored stock. All tints and halftones in both sets are 110 line screen.

The set contains twelve transparent sheets. Eleven are printed in the four process colors (black, process red, yellow

and blue) and seven basic colors (red, yellow, blue, green, orange, purple and brown). The twelfth sheet contains a square silhouette duotone black key of the same subject contained on the other 11 sheets.

For descriptive literature write to Delta Brush Mfg. Corp., 119 Bleecker Street, New York 12, N. Y.

AUTOPOSITIVE MATERIALS BOOKLET: A booklet on How To Use Kodak Auto-positive Materials has just been issued by Eastman Kodak Co. With these materials a negative can be made directly from a negative, a positive directly from a positive. Materials are valuable in multiple negative work and step-and-repeat operations. Portions of a negative can be selectively reversed so that negative and positive effects can be obtained on same film without stripping. The materials also make possible such effects as solid, clear, or tint lettering on halftone backgrounds and various tint joinings without stripping.

IMPORTED TYPE BOOK: Berthold Types are shown in this large, beautifully printed book with full pages assigned to each face and its sizes. Contents are arranged according to type families, with an alphabetical index in the front. Amsterdam Continental will send the booklet, 268 Fourth Ave., New York.

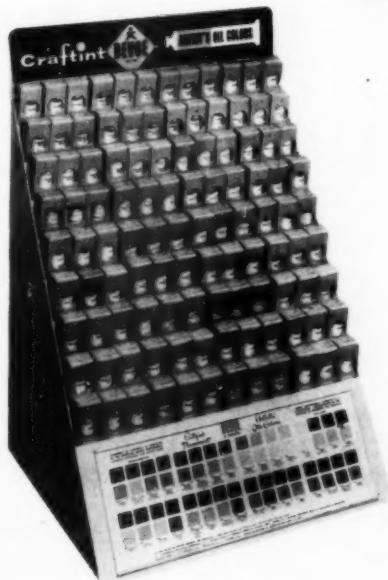
3-COLOR PROCESS CAMERA: A new camera, designed for use with three color process developed by Eastman Kodak Co., has been marketed by the Harold M. Pitman Co. It produces direct screened separations from color transparencies, rapidly and economically.

STEMPEL TYPE SPECIMENS: Three folders showing copy blocks, alphabets, and specimen lines of Trajanus, Palatino, and Michelangelo and Sistina Tiling are available from Stempel Type founders, P. O. Box 165, Morristown, New Jersey.

NEWS GOTHIC BOLD: Specimen sheet of News Gothic with Bold in 14 points is available from Intertype Corp., 36 Furman Street, Brooklyn 2, N. Y.



Certified Permanent **ARTISTS' OIL COLORS**



**CRAFTINT-DEVOE Artists' Materials are backed by
two centuries of research and experience**

And NOW... \$50,000 in "New Look" test-proven
development makes world-famous CRAFTINT-
DEVOE Artists' Oil Colors professionally modern
and perfect. Rich in value and of Uniform fine
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GOOD painting requires GOOD Oil Colors
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of highest quality oils . . . scientifically
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**Philadelphia judges use push-buttons**

To streamline the selection and judging of the Philadelphia AD show scheduled for next spring, an electronic device will be used. Votes are cast by pushing a button and totals are indicated by a colored light.

Early AD annuals available

For those interested in the best early advertising reference material—or to fill out an incomplete file of Advertising Art Annuals—issues from the first Annual of the New York Art Directors Club Show in 1921 to the 13th can be obtained. Those available are the first, third, fourth, fifth, sixth, eighth, ninth, tenth, eleventh, twelfth and thirteenth.

Contact Mr. Roden at WALnut 2-4808, Philadelphia.

STA's Karstrom receives Philadelphia award

W. Frederick Clark, president of the Art Director's Club of Philadelphia, presented a gold medal award to Susan Jackson Karstrom, president of the Society of Typographic Arts, Chicago. The award was for "outstanding service in graphic arts."

Shown with Mr. Clark and Miss Karstrom are Walter Reinsel, Nate Berman and Carl W. Eichman, all club officials.

Cleveland ADs aid crippled children

Members of the Art Directors Club of Cleveland have made a special contribution to the nursery school in the West Side Center of the Society for Crippled Children. The nursery walls are now gaily painted with Mother Goose characters.

Clem Cykowski, member of the Club, is shown with his son Mark painting the mural, which was his design. Paint and painters were provided by the Club.



New L. A. officers named

Morgan Henninger is the new president of the Art Directors Club of Los Angeles. Assisting him are Ned Jacoby, first vice president; Jerome Gould, second vice president; Lillian Love, secretary; Lloyd Wallace, treasurer; Richard Lawrence, membership chairman; Dick Stow, chairman of chairmen and Marthe Wright, executive secretary.

The Club's annual exhibition is scheduled for February 22-March 11.

Atlanta elects

New officers of the Atlanta Art Directors Club are John McKenzie, president; Jim Schell, 1st vice president; Bill Suttles, 2nd vice president; Lucina Fausett, secretary, and Bob Hiers, treasurer.

chapter clips

Atlanta: Marshall Lane revisited Aspen at the November meeting. Accompanying him were other local members of the team that went to the Aspen conference last summer. They were Hin Bredendieck, William McPherson, Irwin Schuster and Helmut Pistor.

Chester L. Sailor, artist, is a new member of the club.

Baltimore: Bill Hunter is now editing the newsletter. Karl Koehler, Christmas card designer, was speaker at the October meeting.

Cleveland: Richard Ford of Meldrum & Fewsmith received the Club's Famous Artists Schools Scholarship Award. A poster on Better Homes & Neighborhoods won him the honor.

President Clark L. Robinson won 12 awards in the 7th Annual Exhibition (shown in this issue).

Montreal: Jack Breslow, illustrator with Rapid Grip & Batten, and Raymond Roy, designer with The Art Spot, have been elected to associate membership.

Alan Hepburn Jarvis, Director of the National Gallery in Ottawa, spoke at the October meeting; subject was Modern Art—A Personal View.

New York: Six films of the first TV commercials shown in England were presented at a recent meeting. John Halas of Halas & Batchelor Cartoon Films Ltd., London, and who helped create *Animal Farm* and *Cinerama Holiday*, was on hand to describe the impact of commercial TV on England.

Bob Bode, Kudner, won the golf tournament championship cup with a low score of 78. Reeve Limeburner of Cunningham & Walsh won a bronze bust for the lowest net on the four short holes.

San Francisco: Society of Artists and Art Directors held a members show.

Dong Kingman gave a lecture and demonstration for the SAAD.

Robert Fawcett was guest speaker at the Nov. 11 meeting.

Jon Sandwick, Andrew Quattro and Roy Smith, George Zacharie, Jack Rattle, Alex Anderson, Max Landphere all won honors at the golf tournament. Sandwick won the trophy.

Other activities and speakers at recent meetings are the Annual Kids Show; David Stone Martin with lecture and demonstration; Samuel I. Hayakawa, semanticist, on communication.

Washington, D. C.: "Full Bleed" is the new name of the Washington Club's newsletter.

Carl Broemel spoke to the club on his experience with the U.S. Air Force in the Arctic, where he made illustrations as part of the Society of Illustrators team.

34th AD annual is off the press

In mid-December the 34th Annual of Advertising and Editorial Art and Design will be published by Farrar, Straus and Cudahy, Inc. Its 400-pages, including many in full color, show the medal, distinctive merit and certificates winning pieces in the 1955 exhibition of the Art Directors Club of New York. It is a record of the best work from coast to coast appearing in all media—magazines, newspapers, trade periodicals, booklets, company publications, direct mail, point of sale, posters, television, covering all kinds of art and photography and design.

The book is more than a record of the best of the year. It is an inspirational idea source, a visual explanation of how the country's best creative men have approached and solved their editorial and advertising problems.

The more than 400 pieces shown were culled from 10,000 plus entries. The book was planned and designed by a group of distinguished designers, headed by Frederick H. Roberts, Art Director of the Shell Oil Company. Working with Mr. Roberts were Lester Beall for editorial art; Georg Olden for TV; Wallace Hainline for editorial layout; Ladislav Sutnar for posters and point of sale; Alberto Gavasci for direct mail and house organs; Robert Gage for advertising layout in magazines and

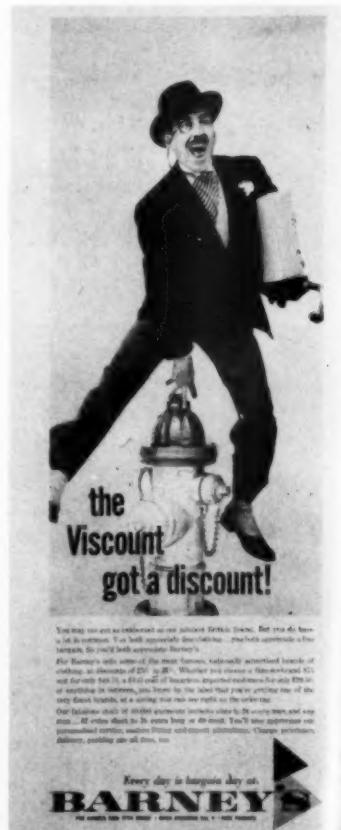
newspapers; George Giusti for covers and end sheets.

The annual is \$12.50. Copies may be ordered through this magazine.

Wright featured in House Beautiful

Frank Lloyd Wright, his life, his work and his philosophy compose the entire November issue of *House Beautiful*. Many of his creations are shown in full color—exteriors and interiors. The reproductions are large with small photos of details of his designs. One story is devoted to his textile and furniture design.

AD Wallace F. Hainline in his editorial designs has paid high tribute to Mr. Wright.



Approaches new market Barney's clothing store in New York has established its reputation as a bargain store. Now they are trying to reach New Yorkers who usually look askance at bargains—the men on Wall Street, Madison and Park. The "stopper" situations are designed to attract quality-conscious readers.

AD is William Jacoby, Emil Mogul Co.; photographer is Charlie Kelway of Christensen Studios.

The car with the biggest following! FORD

What happened to the motor? Engine illustrations, shots from above, side views have been added to the tail light, whole rear view or sometimes a dramatic angle of a portion of the rear in several of the recent car ads. Here are a few we spotted.

The Ford poster, "The car with the biggest following!" uses one big red tail light as a visual figure of speech. Daaglo was used on the red light area and on the edges of the word "Ford." It's the first time Ford has used this device. It wasn't a gimmick, but an integral part of the design. The poster evolved from one car following another, to one car with the whole rear shown, to its present design. AD was George Booth of J. Walter Thompson; artist was Irving Olsen. That headline is the brain-child of Beverly Corbin.

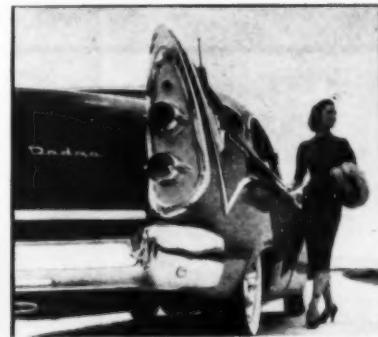
The Chevrolet ad shows the whole car, but from a right-rear angle. The copy does discuss motors and engineering in some detail. George Guido of Campbell-Ewald, Detroit, art directed the ad with Paul Nonnast as the artist.

Plymouth published October 21 a four-color four-page insert which shows

the car from all angles and discusses its new developments. On the first page of the newspaper size insert is a huge, dramatic yellow, red and black photo (by Irving Penn) of the rear close-up and at a sharp angle. Donald Kubly of N. W. Ayer & Son was the art director; Wing Fong did the layout. The insert was printed by rotogravure on slick roto stock in Philadelphia and was supplied complete to newspapers. This method provided a way of achieving top quality and uniform color reproduction.

The photographer (from Boulevard Photographic) for a recent Dodge ad almost got under the car to shoot. His photograph was low and quite close to the right rear—so low, in fact, that the left front wheel is visible. There were two reasons why art directors Fred Peck and Jack Carmichael (Grant Adv., Detroit) chose this direction: the jet-fin is the most distinctive exterior feature of this year's Dodge and is used here as a symbol; to create enough intrigue that the public would go to the showroom to see the car. It was felt that a complete picture of the car would lose some of that intrigue.

You Wear Seven League Boots



New '56 DODGE
Born of Success to Challenge the Future!

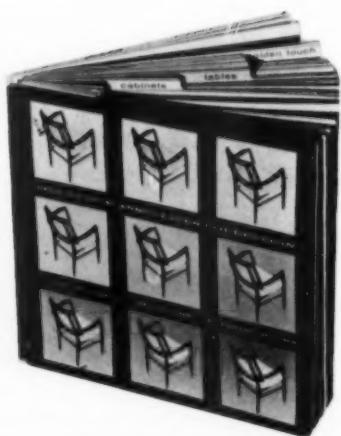




ROOMS/ BED ROOMS/ DINING ROOMS

This collection of furniture for living room, bedrooms and dining room, presented by Fabry Associates, Inc., offers many of the finest national and international developments in modern design. Each collection, while an expression of the originality of its designer, nevertheless bears the stamp of the modern. The furniture is designed to provide maximum comfort and sheer beauty of line. Design of the complete Fabry line is under the personal supervision of Mr. Erno F. Fabry who has created many of the models. Other designs included in this collection were created by Dr. Carlo Pagan, Professor L. E. Eames, A. L. Long, and M. M. Hoffmann and Architects Professor H. H. H. Cook, and F. M. Merton.

H. GEORGE MURKIN
PRESIDENT



Catalogue design Bud Roberts has designed the new Fabry catalogue with an eye to dramatic use of white space for emphasis on the furniture design. Most of the photography is by Stephen Falludy.

The four-color, 120 page catalogue is clearly indexed with tabs and is plastic bound.



Design treat Halloween trick 'n treat packages for Barricini were designed by Murray Tinkelman, Brooklyn.



AD Blaine designs new Village newspaper

Nell Blaine has been named director of art and production of the new New York weekly published in Greenwich Village. *The Village Voice* is aimed at the community conscious Village resident and covers activities of interest to uptowners who go to the Village for its theatrical and artistic activities.

Miss Blaine designed the page masthead, the heads for the various major sections and selected the type format. She also created posters and letterheads, which are based on the newspaper's logo design.

Type entries due this month

Entries for the 2nd Annual Typographic Design exhibition are due December 30. The competition is sponsored by the Type Directors Club, New York. Entered pieces should be mailed to Mahlon Cline, 9 East 48th St., New York 17.

Entries should be predominately visual and designed during 1955. Entry fee is 50 cents; an award fee of \$10 will be charged for each winning entry.

Certificates of Typographic Excellence will be awarded to the designer and client of each winning piece.

Judges of the competition are Freeman Craw, Louis Dorfman, Eugene Ettinger, Gene Federico, Edward Gottschall, Herbert Lubalin, Herbert Roan, William Taubin, and Hal Zamboni.

Eastman awards 'Georges' at film festival

Twenty "Georges" were awarded to five outstanding actors, actresses, cameramen and directors of the 1915 to 1925 decade. The recognition was a part of the George Eastman House Festival of Film Artists held November 19 in Rochester.

The artists honored were chosen by ballots mailed to the known players, directors and cameramen who were importantly active in American Motion pictures during that period.

Jesse L. Lasky was the Chairman of the festival.

AIGA moves

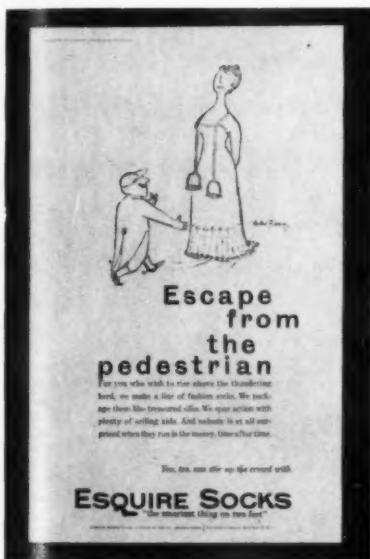
The American Institute of Graphic Arts is no longer on 67th Street; it has moved to new headquarters at 5 East 40th Street, New York City.

Magazine Clinics will be held in the lower assembly hall of the Willkie Memorial Bldg. of Freedom House, 20 West 40 St. Meetings have been changed to Monday nights. For more information call Mrs. Kirk, MU 5-4400.

Moore designs Geneva atoms show

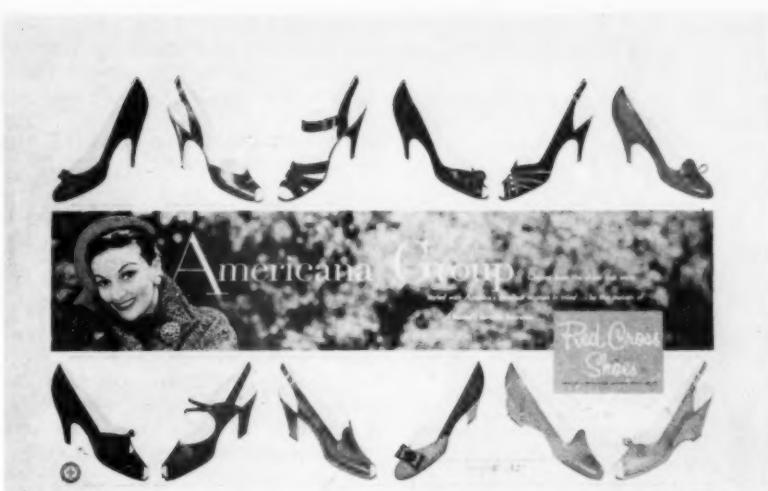
The Atomic Energy Commission engaged Design & Production Inc. to design an exhibit for the Geneva conference on the Peaceful Uses of Atomic Energy. Each country represented made such an exhibit. The American show was on atomic technology in all fields, ranging from mechanical engineering to medical science. It included specimens of equipment, plans and graphic presentations of atomic reactors, slide presentations on isotope treatment in medicine, exhibits of living plants experimentally mutated by radiation.

John L. Moore, art director and vice president of Design and Production Inc., Alexandria, Virginia, was in charge of the project. Its mammoth proportions required tremendous research, construction, staff additions and careful planning. Over a thousand captions and pieces of text had to be laid out and typeset in four languages besides designing and building the exhibit itself. More than 200 packing cases were required to ship it to Geneva.



Use humor to impress Using pointed yet humorous art of the French cartoonist Andre Francois, the current Esquire Socks ad series is aimed at the men in the salesmen don't see—the retail executive. The cartoon and copy offer the reader an escape from an undesirable situation. It is a new approach for the client and it is reported that the response from readers and in the trade has been favorable.

Herb Roan of Ideas for Industry designed the ads.



Design format accommodates merchandise changes

of the advertiser. Ads are designed for consumer promotion, but also to encourage the stores to incorporate them in store-wide promotion. These ads have had dealer acceptance in newspaper ads, window and store displays.

Peter DeNapoli made the photograph of the fall ad in July in Central Park. Bourges overlays were used to bring about the autumn effect. Art Director was Thomas Martin of Stockton • West • Burkhart, Cincinnati. Shoe artist was Louis Kabrin. Client is U.S. Shoe Corp.

New method of kinescope recording reproduces color TV

A new Eastman Kodak system for speedy kinescope recording of color television has been announced. It makes possible recording a color television program on special black and white film, called lenticular film, and re-telecasting the program in color. The film can be processed in about an hour, whereas previously the experimental use of this process required more than a day to complete.

This development will aid television networks in making quick kinescope recordings of color programs to help overcome problems resulting from time-zone differences between various sections of the country.

In recording a color program, a record of each color value is made on the black and white lenticular film when used in connection with suitable light filters or other optical equipment. In retelecasting the program, these recorded images effectively control the color signals in the color television transmitter.

In addition, 16mm Kodachrome prints can be made from the 35mm embossed film original for later syndication. Duplicate 16mm prints can also be made using other types of color films.

Spread for Red Cross Shoes shows 12 pairs of shoes. This format can be retained to show another dozen and still keep the identification



A new idea—wine in packages

A Christmas gift package has been designed for Urabana Wine Company which features four different Gold Seal wines made by the company. Designer William Cormier, AD of Comstock & Co., Buffalo, says this is a new idea in wine merchandising. The box lends itself to display ideas because of its design—both on the outside of the box and on the inside of the lid.

Country's first crafts museum

The first museum in this country dedicated to contemporary crafts will open in New York City in April 1956. It will be called Museum of Contemporary Crafts and will be at 29 West 53 St.

A program of national and international exhibitions, lectures, special publications, advisory services and visual aids will set high standards for craftsmen and will encourage the public to a better appreciation of the creative work of the designer-craftsman.

The new museum is under the auspices of the American Craftsmen's Educational Council.



Poster introduces new bottle 24-sheets in six markets are introducing Old Smuggler's newly designed "Royal Scot" bottle. The posters, prepared by Thomson & Symons, New York, were designed by Max Sheridan, art director at Charles W. Hoyt Agency.

Showing viewing the poster are W. K. Dingledine, v.p. and copy director, E. W. Hoyt, president, and L. A. Roden, vice president in charge of advertising for W. A. Taylor beverages.



Layout problem The vari-colored stones set in metal tended to get lost and a background just off-white seemed to be the best answer, according to Helen Bertull, AD at Abbott Kimball Co. The jewelry was photographed, by George Greb of Photography Place, on a very soft gray-blue

background. However, when plated, the background became a dull gray, so that the blue plate was remade to a darker blue for contrast. Client is Trifari, Krussman and Fishel Inc.

Arty illustrations take precedence in paperback book field

Going are the lewd, horror-ridden, cheesecake covers for paperback books. Coming into repute are the more "arty" illustrations which have some of the quality and content of the story within its covers. This reversal of former emphasis has been cited in *The Wall Street Journal*.

According to Sol Imberman, art director for Pocket Books, "the best aid to sales is quality covers which honestly interpret the book." Cover designers are now employing post techniques which strive for mood and emotional appeal, often through artist symbols and abstractions.

Leonard Leone, art director of Bantam Books, is following a similar philosophy in redesigning re-issues and in creating new covers.

This new trend is attributed to the slump in the sale of paperback books last year. Though sex has not been abandoned in helping move the merchandise, the new approach will include more line drawings and "mood stuff" rather than shocker approaches.

PSA-Life photo essay contest winners announced

Four winners and five honorable mentions in the Photographic Society of America—Life Photo Essay Contest were announced at the P.S.A.'s annual convention in Boston.

First prize of \$5,000 went to Lyman K. Stuart, Newark, New York, for a color essay on birds entitled "Nature's Action—Too Fast for the Human Eye." Second place was won by Leonard Balish of New York City for a black and white essay on an animal trainer. His prize was \$2500. Carsten W. Johnson, D.D.S. of Pleasantville, N. Y., took third prize of \$1500. Alec McAlister of Toronto won third prize, \$1000.

A. I. Friedman moves

New location of A. I. Friedman Inc., art supplies, is 25 W. 45th Street, between 5th and 6th Avenues. New phone is CI 5-6600.

The new store is spacious, features open displays and makes shopping rapid and pleasant.

The mid-50's in the 5th and 6th avenue areas have become an art supply center with half a dozen stores, and two others are just east of it. Arthur Brown

Inc. is at 2 W. 46. Lewis Artist Materials Co. is at 158 W. 44; Abraham Seltzer & Co. at 1163 6th Avenue; Artis Supply Co. of N. Y. at 18 W. 45, and M. M. Michaels Co. at 7 W. 44. Just east of this area is Grand Central Art Materials Inc. at 45 Vanderbilt, at E. H. & A. C. Friedrichs Co., 40 E. 42. This group includes some of the largest art supply companies in the city.

Bruce Rogers' *Divine Comedy* presented to Italian library

A copy of the Bruce Rogers monumental edition of the *Divine Comedy* in the translation of Charles Eliot Norton has been presented to the Biblioteca Nazionale in Rome. The America-Italy Society made the presentation to Manlio Brosio, Italian Ambassador to the United States.

The original edition contained drawings by Botticelli. Mr. Rogers has traced these for his book. The type face of the volume is Centaur, created by Mr. Rogers some forty years ago on the base of an early Italian face developed in 1470 by Jenson.

For this folio volume, the Fabriano Mills of Italy produced a special paper.



Mailer features

A new type of promotional piece for Brown-Forman distillers consists of a folder showing the new Old Forester decanter. A transparency viewer is attached to page 3 of the folder. Six sales features and display ideas are contained.

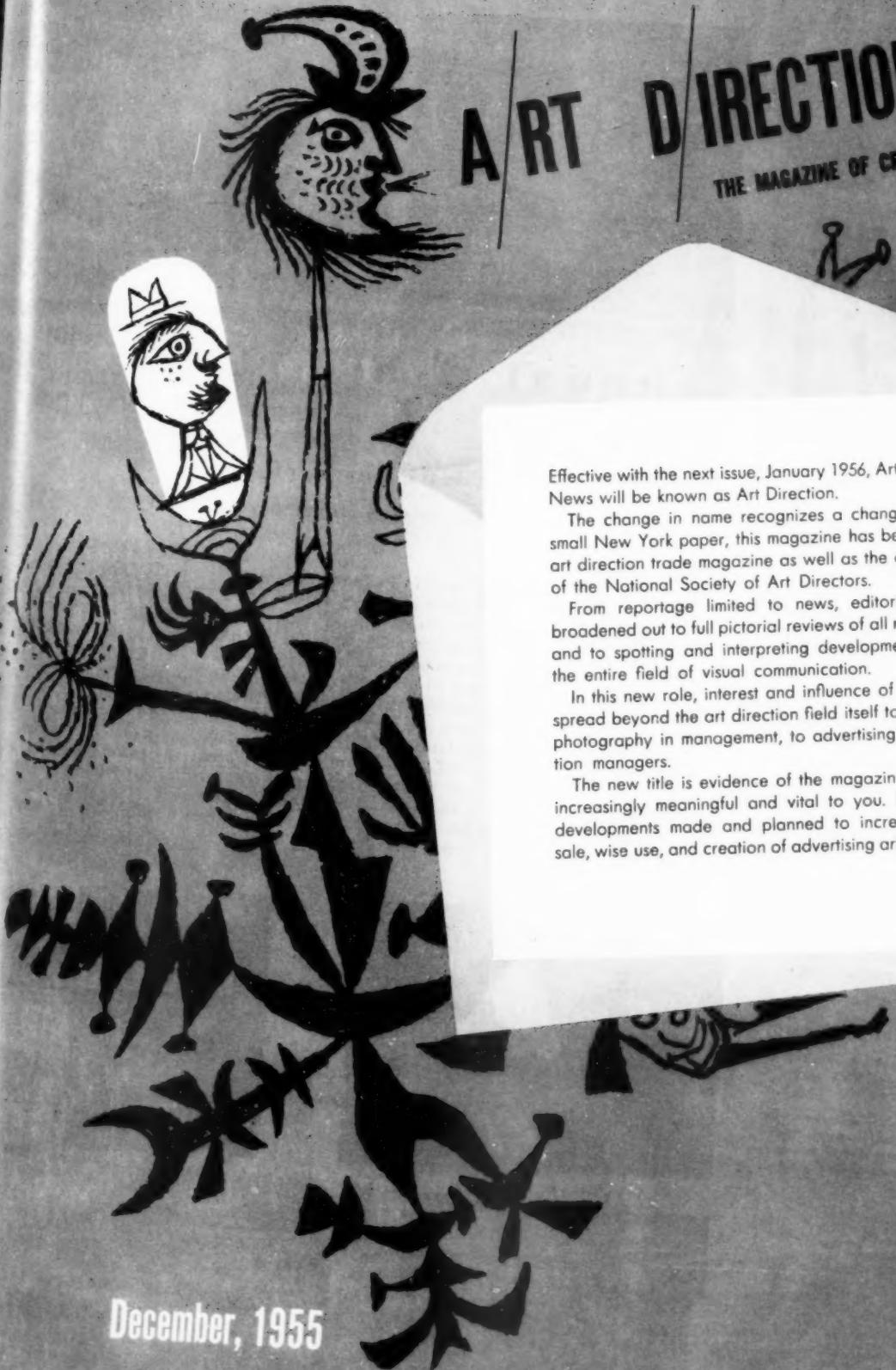
The viewer is flat when mailed, but pops up when the folder is opened. Small viewer is a replica of the Old Forester holiday carton, and was manufactured by Brownie Manufacturing Co. Miniature transparencies are mounted on small wheel, edge of which protrudes past edge of folder. Viewer even has a light diffuser. Folder goes to distributors and salesmen.

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING



December, 1955

Effective with the next issue, January 1956, Art Director & Studio News will be known as Art Direction.

The change in name recognizes a change in role. From a small New York paper, this magazine has become the nation's art direction trade magazine as well as the official publication of the National Society of Art Directors.

From reportage limited to news, editorial coverage has broadened out to full pictorial reviews of all major ad art shows and to spotting and interpreting developments and trends in the entire field of visual communication.

In this new role, interest and influence of the magazine has spread beyond the art direction field itself to buyers of art and photography in management, to advertising and sales promotion managers.

The new title is evidence of the magazine's aim to become increasingly meaningful and vital to you. It is one of many developments made and planned to increase and abet the sale, wise use, and creation of advertising art and photography.

Don Barron,
Publisher

annual exhibition

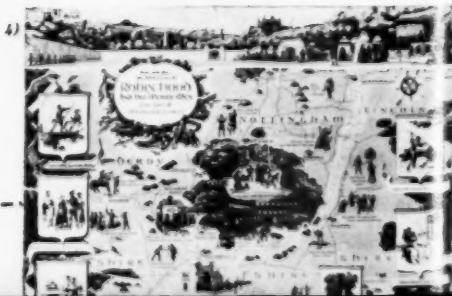
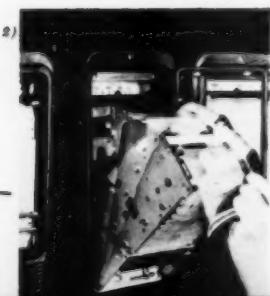
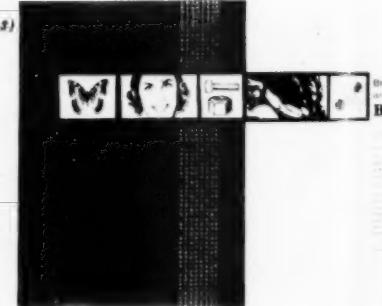
*Art Directors' Club of Cleveland
at the Cleveland Museum of Art
October 12 through November 13, 1955*

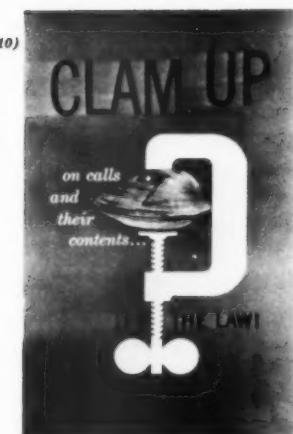
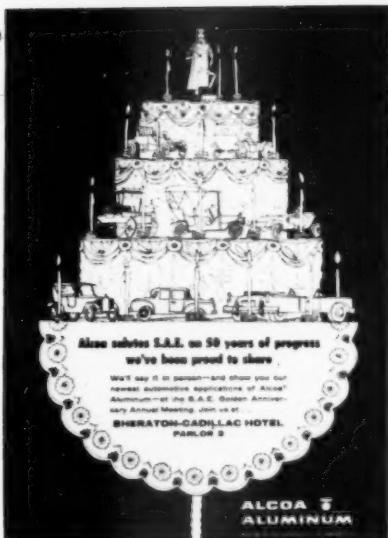
For the first time in its history, the Art Directors' Club of Cleveland held its annual exhibition at the Cleveland Museum of Art. Not only does this allow for a tremendous increase in viewing opportunity for the public, but also it marks a growing professional recognition of commercial art.

Out of a total of 850 entries: judges Austin Briggs, illustrator, and Carl Lins, art director of Young and Rubicam chose 310 entries to hang in this precedent-making show.

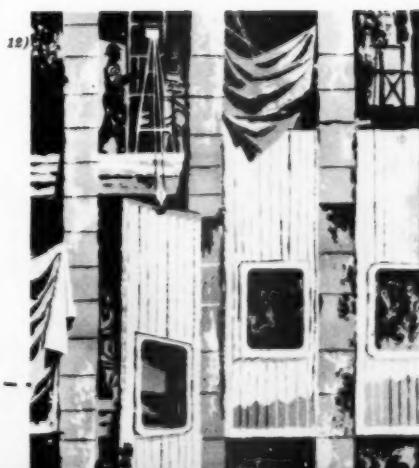
The Awards Luncheon held on Wednesday Oct. 12, had as its guest speaker, Leo Lionni—art director of Fortune Magazine. During the luncheon, Mr. Lionni was presented the award of Art Director of the year by the National Society of Art Directors.

On the following pages, are some of the award winning entries in the exhibit.





Zip-It™ that opens up a world of sales opportunities!
To find out more about Zip-It™ and its many applications in building
packaging for cosmetics and many other products, call Dobeckmun
or write for our free catalog. Zip-It™ is built with your
representatives for information and samples of this remarkable world-wide tool.



- 2) *Art Director: Eugene R. Shimp
Artist: Dorothy Mats Shimp,
Client: Viking Air Conditioning Co.*
- 2) *Agency: Fuller, Smith & Ross
Art Director: Ted Loxier
Artist: Wm. Richards
Client: Westinghouse*
- 3) *Agency: Fuller, Smith & Ross
Art Director: Clark Robinson
Artist: Clark Robinson, Wm. Richards,
Gustave Dore*
- 4) *Agency: Fuller, Smith & Ross
Art Director: Art Merkle
Artist: Everett Henry
Client: Harris Seybold Co.*
- 5) *Agency: Fuller, Smith & Ross
Art Director: Clark Robinson
Artist: Lou Federman & Assoc.
Client: Alcoa Aluminum*
- 6) *Agency: Fuller, Smith & Ross
Art Director: Clark Robinson
Artist: Clem Cykowski
Client: Alcoa Aluminum*
- 7) *Agency: Mitchell, McCandless & Klaus
Artist: Hains Studio
Client: WNBK-MGM Studio*
- 8) *Agency: Fuller, Smith & Ross
Art Director: Clark Robinson
Artist: Clark Robinson
Client: Diamond Alkali*
- 9) *Agency: McCann Erickson, Inc.
Art Director: Clark Maddock
Artist: Denny Harris
Client: Perfection Industries, Inc.*
- 10) *Art Director: Jean Colvin
Artist: Clem Cykowski
Client: Ohio Bell Telephone*
- 11) *Art Director: Tom Shem & A. D. Henck
Artist: John Baer
Client: Dobeckmun Co.*
- 12) *Agency: Fuller Smith & Ross
Art Director: Clark Robinson
Artist: Ken Lipatres
Client: Alcoa Aluminum*



13) Agency: McCann, Erickson, Inc.
Art Director: Clark Maddock
Artist: Macball
Client: Cleveland Electric
Illuminating Co.

14) Agency: Alexander & Cairns
Art Director: Tom Shem
Artist: Alexander Mohtares
Client: Dobeckmun Co.

15) Grieswold-Eshleman Co.
Art Director: Arch Lipp
Artist: Jack Tupper—Artist Studios
Client: Basic Refractories

16) Agency: McCann, Erickson, Inc.
Art Director: Clark Maddock
Artist: Ted Gorka

17) Agency: Meldrum & Fewsmith
Art Director: Dudley Martin
Artist: Don Gregg
Client: Ford Tractor Div.—Ford Motors

18) Art Director: Tom Shem
Artist: Dick Slater—Morgan Studios
Client: The Dobeckmun Co.

19) Agency: Lang, Fisher & Stashower
Art Director: Larry Gray
Artist: Clem Cykowski
Client: WXEL

20) Art Director: John Szilagyi
Artist: John Szilagyi
Client: Cores & Orb P. Co.

21) Agency: Fuller, Smith & Kauffman
Art Director: Tony L. Nease
Artist: Artist Studios

22) Art Director: Polly Gould
Artist: Lee Kolazzi
Client: Halle Bros. Co.

23) Art Director: Polly Gould
Artist: Ann Delahanty
Client: Halle Bros. Co.

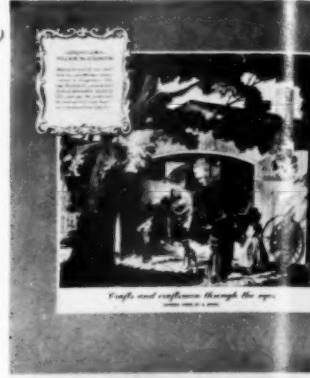
13)



14)



15)



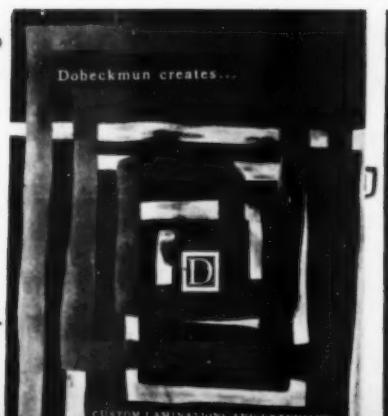
16)



17)



18)



19)



20)



an S. stage
aygi
rb F en

smith & Ro
ny L ngo
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ai
s. C.

ly Gaul
hant
s. C.

21) Agency: Kelly & Lamb
Art Director: Burton Adams
Artist: Bert & Charlton

22) Agency: McCann, Erickson, Inc.
Art Director: Dave Lind
Artist: Ted Gorka

23) Art Director: Polly Gaul
Artist: Lee Kolozsi
Client: Halle Bros. Co.

24) Art Director: Martin J. Cohn
Artist: Lou Federman & Assoc.
Client: Suburban Temple

25) Agency: Fuller, Smith & Ross
Art Director: Clark Robinson
Artist: Clark Robinson

26) Agency: Fuller, Smith & Ross
Art Director: Clark Robinson
Artist: Paul D'ome
Client: Diamond Alkali Co.

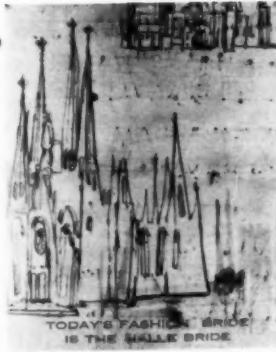
27) Art Director: Polly Gaul
Artist: Lee Kolozsi
Client: Halle Bros. Co.

28) Art Director: Alan Lefkort
Artist: Pitt Studios
Client: ADCC

24)



22)



23)



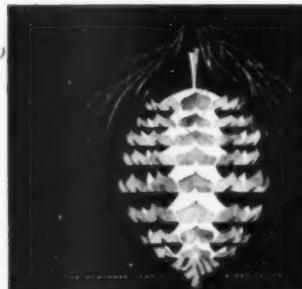
28)



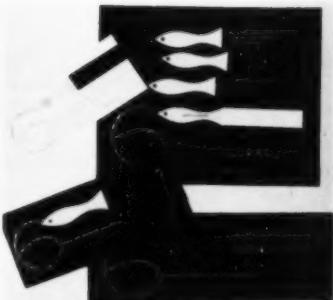
26)



27)



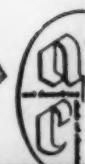
29)



29)



30)



The marriage between art and selling, often so uneasy if not downright anguished, has found in France a real modus vivendi which, although it is far from unique in Europe, is nevertheless so vigorous as to be well worthy of study. What is almost unique is the fact that the very best French painters and graphic artists are used to the idea of working for industry and have been doing so for a long time. Toulouse-Lautrec was perhaps the earliest of these, but in more recent times one can point to Cassandre (now almost exclusively devoted to stage design), Paul Colin, Jean Picart-le-Doux, André François, Huguette Cromières and many more.

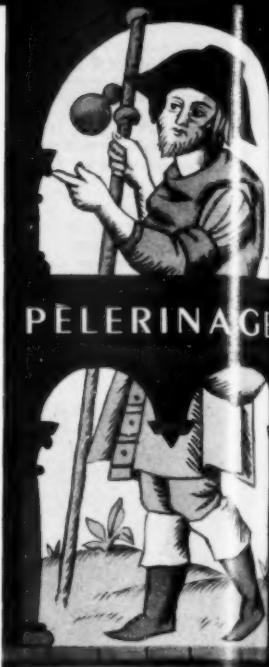
French poster art is characterized by two things: one is its lettering, the other is its humor. With regard to the latter (I shall draw the veil of charity over the former) the great master is, of course, Savignac: the artist who comes to everyone's mind as the symbol of "Gallic Wit"—the sort of artist whose work could only flourish in France. Actually he had a hard time establishing himself as the country's favorite poster artist and success only came when the arbiters of public taste were forced (in 1949) into employing him. It was then that his famous Monsavon poster first appeared and caused so much public notice that advertisers have been competing furiously for his services ever since. His influence on other artists has been very wide, extending well beyond France. And one cannot but feel that it has been a good influence—if only for its humanity.

Savignac's poster, "You get excitement out of Life", with the alligator about to crunch a man, was judged best poster of the year 1954 by the 23rd National Competition and Exhibition of Outdoor Advertising Art.

Some of the best ad art in France is for the nationalized travel industry, but it is none the less effective for that. The French Railways, Air France and particularly the French National Tourist Office are doing a job which for sheer size and general enlightenment is unparalleled anywhere that I can think of—and, apparently, it is being very effective too.

THAT FRENCH TOUCH

*Paul Arthur, Assistant Editor, *Graphic* magazine*





1. Eric Lancaster—Another example (see also Picart-le-Doux) of the publicity of the French National Tourist Office.
2. Bernard Villemot—A poster for Craven "A" cigarettes, clearly emphasizing the Union Jack to stress to the French public that these are English cigarettes.
3. Savignac—One of most recent Savignac posters, made up of French highway-traffic signs. For Dunlop tires.
4. Raymond Peynet—One of a series of ads for a pharmaceutical manufacturer, Letema. This ad is for a 'flu preventative.
5. Bucher & Cromieres—(Etienne Bucher and Huguette Cromieres) A lively and animated poster for an aperitif. The background is black, with purple and red rings and blue and blue and gold labels.
6. Jean Picart-le-Doux—The French National Tourist Office has produced, since the war, some of the most outstanding publicity to be found in France and this poster is indicative of the high standard.
7. Jean Colin—Poster for a French mineral water.
8. Savignac—"Clean children's day." Poster for soap and shampoo.
9. Jean Colin—Poster for a battery called "Wonder".
10. Andre Francois—One of a series of advertisements for a London bookseller, printed in black and white.



Bob Gerson, Director of Public Relations and Sales Promotion, and Herb Meyers, Director of Graphic Arts, Atlanta Paper Company, discuss preliminary sketches for the "Inside Atlanta Cartons" direct mail campaign series.

Folder 1: Artist Frank Cain and art department of Atlanta Paper Co. Photography by Marvin Mitchell, Ewing Galloway.

Folder 2: Artist Walter Franklin and the company art department. Photography by Tim Gifford.

Folder 4: Artist, Jack E. Etchison and Bettman Archives. Photography by Tim Gifford.

CASE HISTORY

Background: Atlanta Paper Company is the largest manufacturer of soft drink carry-home cartons in the world. The reason for this success is, in part, that Atlanta cartons are made from 100% virgin fibre paperboard called "Kraft." This is an extremely tough material with characteristics of being extremely weather resistant. Since most carry-home cartons are of the returnable type, the bottler is naturally concerned how his cartons stand up and how many times the same carton can be used over again, thus offering considerable savings in cost.

Problem: Interviews with soft drink bottlers revealed that they did not realize the significance of kraft paper stock and the advantages its use has for them in the way of additional return trips, better appearance, and thereby savings in his overhead cost; therefore, Atlanta Paper Company wanted to explain the inherent qualities of Kraft board and why this company uses it exclusively for the manufacture of carry-home cartons.

Solution: It was decided that a concentrated direct mail campaign backed by trade ads should be conceived. This would concentrate on the finished product and deal with the basic advantages of the carton as the result of its being constructed of the 100% natural kraft board.

Ad manager Bob Gerson outlined the basic themes to tell the kraft story. From this outline Art Director Herb Meyers designed the basic ideas and formats in rough sketches on which the entire campaign has been built. Art Director Roger

Vershen, of the Mitchell Werbell Advertising agency in Atlanta designed the trade publication ads.

Most bottlers are extremely busy and not likely to spend a great deal of time reading direct mail or trade ads. It was, therefore, felt that by using striking visual means, strong design, interesting illustrative material, and applying a constant change of pace, the interest of the busy bottler would be retained. By choosing an unusual direct mail format (square, french fold) and a distinctive typographic treatment the continuity of this series was assured. The following themes are presented in each folder:

First folder: Kraft is derived directly from the southern pine tree, as opposed to board constructed of reclaimed or waste paper. *Second folder:* Further elaboration on the construction of kraft board by showing microphotographs and diagrams of its unusual fibre formation. *Third folder:* (not shown) A "Do-it-yourself tear-test"; a humorous approach to induce the bottler to tear attached samples of (a) kraft board and (b) waste paperboard. *Fourth folder:* "Torture Test," a combination of an old engraving and stroboscopic photography of one of the tear resisting tests given to Atlanta cartons. Three more folders will follow later in this series. *Number 5* will deal with the weather resistant qualities of Atlanta cartons whether it be rain, snow or sun. This folder will consist almost entirely of illustration, and only a few lines of copy. *Number 6* will deal with the savings in shipping costs because of the lighter weight of kraft. *Number 7* will be a summary of all the qualities

brought out in the previous folders.

All folders were designed and executed by the Art Department of Atlanta Paper Company with outside help only for some of the illustrations and photography.

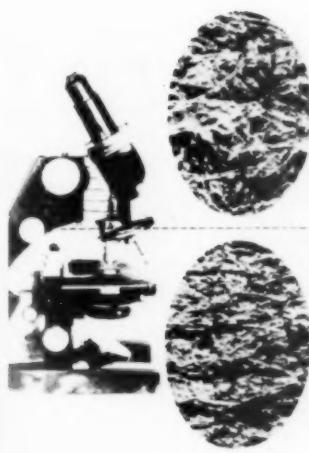
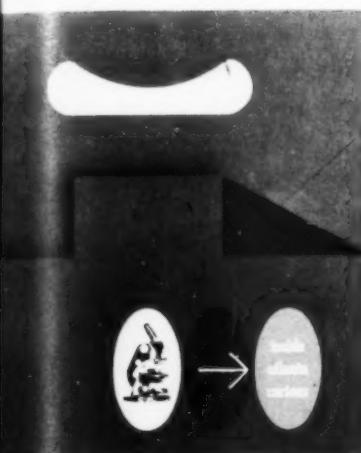
Results: When salesmen start throwing voluntary kudos to advertising and art departments, you know that you've got a hit. This is the case with this direct mail campaign. Customers made many comments to salesmen about the attractiveness of the brochures and started to do exactly what we wanted them to do: *Ask questions about kraft board and the product.* However, more than just a conversational piece, sales of carry-home cartons for Atlanta Paper Company have increased substantially over the corresponding period last year. Management, salesmen, artists, and customers are pleased with the results and the information which was imparted. Atlanta Paper Company believes that it can claim total success through the close coordination of good copy, good art, good salesmanship and a fine product.

Herb Meyers came from New York to Atlanta Paper Company about a year ago to direct that company's design and art activities as a leading manufacturer of folding cartons, carry-home cartons, and corrugated containers. Atlanta Paper Company conducts a vigorous program of participation designs for the firm's customers, and Advertising Promotion Art.

A graduate of Pratt Institute, Mr. Meyers' experience includes work as designer and art director for several New York agencies. Prior to his Atlanta assignment, he completed a three year stretch as Art Director of Monogram Art Studio in New York. He has worked on a variety of accounts such as Columbia Records, Remington Rand, General Electric, Ciba Pharmaceuticals, Parke, Davis and Co. and others. His design activities have won for him several awards and recognitions. •



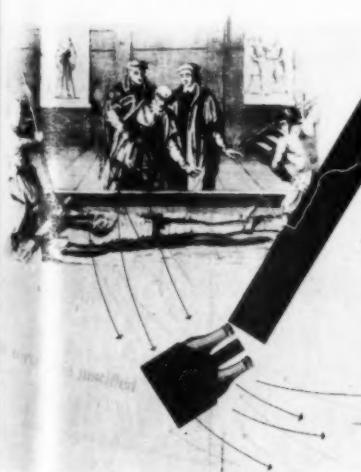
ESTATE GARDENS



Other evidence for the natural condition of a trend have been offered. They begin with intact tree stumps and tree rings, paper, or wood that are through. Tree stumps are evidence made up of parallel layers that are in the separation. Often the broken surfaces are a better index to ultimate tree health than the tree stump itself. This is little wonder that Atlanta Captain addressed all others in 1888, as follows, in writing. The



Atlanta Carters



Varroa A
Varroa B
Varroa C
Varroa D
Varroa E

20 JOURNAL OF CLIMATE

This is the pink that proves forever... pink is for girls!

'Love That Pink!'



Revlon's newest...a pulsating pink

for lips and matching fingertips

Surprise! It's lilingly light, yet lusciously bright!

We know you like pink...and a million more agree with us! "Love That Pink" - on the pink, a classic pink. Not a candy pink, a subtle pink. It's light, yet bright...it's your color no matter what your coloring! Bronzers are available in shades as famous as Revlon, and "Love That Pink" bronzer...you'll have the most dragon-looking skin across the land!



© 1964 Revlon, Inc. All rights reserved. Revlon is a registered trademark of Revlon, Inc. Love That Pink is a trademark of Revlon, Inc.

STORE NAME

I 10

two-phase packaging



standard package

gets Revlon products off to fast sales start



promotional package

New Revlon products and colors make their debut in a "promotional package." A few months later they switch to a standard package.

Why? Isn't this costly? What is gained? How does the consumer react?

When the product is introduced it is backed with heavy initial promotion to establish its name and sales features. To gain immediate heavy point-of-sale impact, an eye-catching promotional package is used. This package is usually more high style, more costly to produce, is not feasible budget-wise for the long haul. After a few months it is replaced by the standard package. Often the promotional package has hair styles or shows clothing styles that will be out of season or out of date before the standard package has finished its 3-4 year life.

Sometimes the promotional package is keyed, design-wise, to the advertising. Sometimes this is neither possible nor desirable. There may not be time to start producing the package after the ad design has been approved. The ad may contain elements that would suffer in reduction or rearrangement and there seems little point in restraining the ad designer by making him employ a design that can be adapted to the package. Revlon, agency Norman, Craig & Kummel, and Packaging Director Seymour Wasyng agree that generally each problem, each package and each ad, should find its own best solution independently.

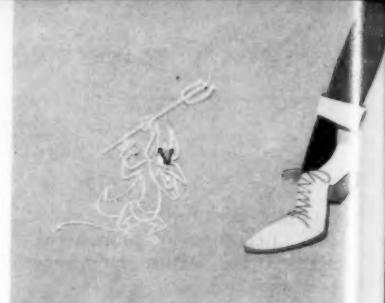
Sometimes the ad and packaging departments work together to coordinate designs, but with the package design concentrating primarily on shelf value and suitability to TV, coordination with the space advertising is not always feasible.

The high-fashion promotional package works quickly and plants the product name firmly in the consumers mind. This, coupled with the advertising, creates and sustains a demand that is unaffected by the switch to the standard package. No announcement accompanies the package switchover.

Two recent newspaper ads announcing new shades of nail enamel, and the two promotional packages are shown. •



promotional package



1)

stylized tv art sells best

*it's more direct, forceful and economical,
says tv artist Abe Blashko*



2)

The battle between the supporters of the modern and the traditional approach, which has been raging for years in the fine arts, is now being reflected in the commercial field. Which art form best lends itself to selling merchandise?

For cartoon TV and promotional films, I believe the modern approach is far superior because it is more effective and more economical than traditional art.

The modern, stylized cartoon is more direct, more forceful. It immediately pins the attention of the viewer to the heart of the sales message without the distracting lost motions of the traditional cartoon.

For instance, the possibility of semi-animation is greater in the stylized cartoon than in the traditional version. And even where full animation is required, the stylized figure is more suitable to the medium than the realistic rendition.

The animated cartoon should not imitate live action. It should interpret movement. I believe it can do this most effectively through a modern interpretation without sacrificing its relationship to life.

Another great advantage of the modern approach is that it gives infinitely more latitude for humorous treatment. Freed from the strait jacket of a rigid realism, the artist's imagination can soar at will. Consequently, he can express himself better in the medium and the net result is a more effective selling job.

In addition to being more forceful and effective, the modern cartoon approach permits an enormous saving in cost — always an important consideration to advertisers. This is made possible through the use of less cels for animation. The stylized cartoon can get its sales message across with almost one fifth of the cels necessary for the realistic method. The sharp reduction in both the artist's time and camera time not only drastically cuts the cost of the job but gives the advertiser a better cartoon with increased rather than diminished sales effectiveness.

An example of cost cutting through stylized animation which resulted in a Shoes produced by Victor Kayfetz Promotional Imaginative and effective job is a promotional film for Endicott Johnson Productions.



3)



4)

- 1) The "breaking in" process of trying on new shoes.
- 2) Character models, developed to show client, style and colors to be used.
- 3) The customer's belief that the ideal shoe is the "custom made" shoe.
- 4) Repeat sales. How to turn a new customer into a lifetime customer.
- 5) In this scene a man flies through space on a sliding cel. The animals are "still" in relation to a moving figure—yet giving the illusion of full animation when seen on the screen.



5)

for Endicott Johnson promotional film

In dealing with a client who, as in this case, gives me the green light in applying my individual style to his advertising message, my procedure is as follows:

I go over the script and visualize it into a story board. When the story board is O.K., I plan the action, style the characters, background and animate the scenes involved. Actively participating in every phase of production, I have the opportunity to experiment in styling and in a modern animation approach.

Take, for example, the scene of the shoemaker and the customer, shown here. The scene starts with a close-up of the suave customer puffing away nonchalantly at his cigar. Only the smoke animates. The camera quickly moves back and we get a complete picture of the shoemaker hammering away at the customer's shoe.

The only elements animating are the smoke and the shoemaker's arm. To intensify the action, a double image of the arm and hammer is drawn on the cel. Rather than having full animation on this scene, the animation is pin-pointed only on those areas where a strong sell-

ing point is stressed. Camera action and style project the rest of the message.

Naturally, as in all phases of commercial art, the artist doesn't always have a free hand in plying his trade. The advertising profession, which must cater to the needs of its clients, is still struggling through musty cobwebs of old time selling methods. Most artists are prevented from using their talents to the fullest extent because they are put into a mental strait jacket by outmoded advertising techniques. In many cases, they are forced to toe the line or lose an account.

5427R Studio News 7-28-55 Gal. 2

Since one has to be practical in dealing with varied thinking, the successful commercial artist must be extremely flexible. On many occasions, I have gotten an account by impressing the prospective client with my modern style and ended up doing something far removed from my original samples. As I can handle both the traditional treatment requiring full animation and the modern approach, I had no difficulty in satisfying my conservative-minded client. However, experience has proved to me

that the more freely I was permitted to use the original, highly individualized, modern approach, the better job I could do as a salesman for my client's product. Hence, my conviction that the modern approach is superior to the traditional one in Cartoon TV and Promotional Film advertising.

Editor's note: In this article, based on his personal experience, TV artist Abe Blashko plugs for stylized art in TV commercials. He not only likes to do stylized art better, but claims it is more economical for the client, and sells better.

Mr. Blashko was born in Seattle, is self taught, came to New York in 1943, where he served as a story board artist in the animation field. For the past four years he has been with Victor Kayfetz as film strip and animation AD on a free lance basis and serves other film producers. Some of the accounts he has worked for are Westinghouse, Squibb, Endicott-Johnson, Shell Chemical, Pepto-bismol, Trommers Beer, and Moore-McCormack Steamship Co. •

case history

package redesign

EL PRODUCTO





new



old

Problem: To design a completely new cigar box for a leading cigar manufacturer.

Background: Consumer research studies were made available to designer George Samerjan yielding clues to desirable visual symbols and colors. Approximately 40 designs were made. Revises were made and designs were tested for lettering size, legibility, shelf value, and other factors. One design was finally chosen and it was researched before production was started. A delicate, refined sketch was made to simulate, as much as possible, finished art and lettering. This was made several times up so that photographic reduction would refine it to seem like a finish. Color prints were made in quantity and a national research organization, A. J. Wood & Co. conducted a field survey. The results confirmed the management's decision, and the new package was put into production.

Solution: On the old box the top cover was simulated wood color with grain, a blue and gold border with white letter-

ing. The simplified new design has an embossed gold border with no type, a center rectangle with fine gold lines and a full color picture. Product name is larger, more legible, and straight in the new package.

Inside cover label is an important sales element in cigars. The box is displayed open and the customer takes cigars from the box which is handed to him. The large, centered oval picture framed in embossed gold rim with many overlapping medals is replaced by an off center picture, more white space, and a larger type for the name. The front of the box is much cleaner looking with the plain gold border.

Designer Samerjan was required to retain the basic illustration on the inside, the lyre symbol, and the medals. However he modified the illustration making the following changes. The Greco-Roman tone was replaced with a Latin-American feeling; the girl was slimmed and her clothes restyled; her pout was replaced with a smile; and the peacock guilty of upstaging her in the old package was repositioned. The entire com-

position of the picture was unified.

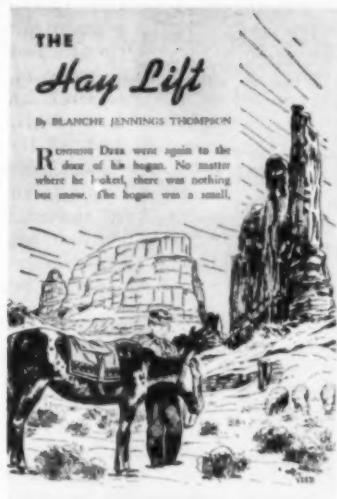
The new design provoked a production problem which the designer helped solve. Gold tends to rub off. A new varnish was developed to prevent rub-off. This is particularly important because the ends of the paper box covering are hand secured after being machine applied and the handling would have spoiled many boxes. Another production problem licked was that of considerable blind embossing without sacrificing adhesion. The new package was produced at no increase in manufacturing cost.

The El Producto package is the second cigar box designed by Mr. Samerjan in the past year that discards the traditional wood grain box. The Harvester box simulates a leather humidor.

In designing the new El Producto package Mr. Samerjan felt that "A new package must not betray all the good and true friends of the old package... there is no room in product and package design to alienate customers' affections." The new design aims to retain old customers while attracting new ones.



Copyright 1948 by Steven Vegh Jr.



THE *Hay Lift*

By BLANCHE JENNINGS THOMPSON

RONNIE DEX went again to the door of his hogans. No matter where he looked, there was nothing but snow. The hogans were a small,

upcoming artist *Steven Vegh Jr.*



His first published work was in *Skyways* magazine in 1945, but only in the past few years has Steven Vegh made aviation illustration a specialty. He graduated the High School of Music and Art in 1941, studied Interior Design at Pratt.

His work has appeared in *Air World*, *Flying Models*, *Air Trails*, *Flying*, *Journal of Living*, and *Farm Implement News*.

He maintains an aviation illustration scrapbook, builds models, keeps an aeronautical reference file, and uses a camera to keep his research up-to-the-minute. Works in oils, translucent and opaque watercolors, airbrush, and in black-and-white line. •



Editor



Art Director



Art Buyer



Production



Designer



Ad Manager



Sales Promotion Mgr.



Photo Buyer

to get business . . . tell them where you are

list yourself in the

5th

Annual Buyers' Guide

9000 Buyers!

Every year some 9000 buyers use the Buyers' Guide. They get the Guide in the February issue of Art Director & Studio News. This guaranteed circulation assures you of the widest coverage among buyers everywhere.

The best ad dollar buy!

Put yourself on file with the entire industry for as low as \$1.50. Tell them about yourself, list your services, give your phone, address, etc. Capitalize on the biggest advertising bargain available to artists and photographers.

Who's who in art/photography

ADN's Annual Buyers' Guides have become the Who's Who and Where of the art direction field. You can't afford not to list yourself in the field's only annual directory — now in its fifth year.

Fill out the order form

Select the one or more categories from page 3 of this piece which describe your work. Fill out the order form on page 2. That's all there is. It's the simplest, quickest, cheapest and only way to file your name in the industry's Who's Who. Do it now to be sure you're in.

Do it now!

Send your listing in now.



here's how



Instructions

● classified listings

(category numbers 1-202 on next page)

For individual artists, photographers, art suppliers, manufacturers, graphic arts firms or studios wishing to call attention to one or more of their specific services or products in the classified section of the Buyers' Guide.

1. Each listing is \$1.50.

▲ Representatives listings

(category numbers 203-204 on next page)

For artists and photographers representatives.

1. List your artists and photographers on your letterhead. Complete order form below.

■ Studio listings

(category numbers 205-206 on next page)

For art or photographic studios who wish to call attention to a wide range of services in a single listing.

2. Each listing consists of 3 lines. The first line is for your name and telephone number. The second line is for your street address, city and state. The third line is for advertising copy. You may use up to 45 characters (including spaces) in the third line.

3. Order as many listings as you wish. When ordering more than the order form will accommodate, use your letterhead for additional data.

4. Complete order form below. Type or print legibly. Put your third line copy on same line as corresponding classified listing number.

Sample classified listing:

Guy Fry KI 5-2448
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

Sample representatives listing:

Don Arthur MO 7-5764
626 E. 38th St., N.Y.C. 16
Joan Mello, fashion artist, pastels
William Boro, men's fashion illustration

Sample listing:

205. ART STUDIOS

Ad-Art

217 North B'way; Wichita 2, Kansas

AM 5-4496

creative	*	design	*	direct mail	*	illustration	*	layout	*	lettering	*	mechanicals	*	packaging	*	posters	*	presentations	*	reflections	*	service	*	TV art	*
OTHER																									
folders and brochures																									

order form ART DIRECTOR & STUDIO NEWS • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

YES, I want to be listed in the February 1956 issue in the 5th Annual Buyers' Guide, as follows:

Refer to
instructions
above

● classified listings at \$1.50 each \$.....

IMPORTANT!
REMITTANCE MUST
ACCOMPANY ORDER

▲ Representatives
listings \$1.50 for representative plus \$1.50 for each artist or photographer listed.

■ Studio listings at \$5.00 each \$.....

NAME _____

ADDRESS _____

Print exactly as you wish it to appear in Guide

CITY _____

ZONE _____ STATE _____

TELEPHONE _____

For 3rd line copy for individual listings,
maximum 45 characters

Category Nos. 1-202
(See next page)

● Number _____ 3rd line adv. copy _____
● Number _____ 3rd line adv. copy _____
● Number _____ 3rd line adv. copy _____
● Number _____ 3rd line adv. copy _____

Category Nos. 203-206
(See next page)

▲ Number _____ list your artists, photographers, on your letterhead
■ Number _____ services offered
■ Number _____ services offered
■ Number _____ services offered

category index

● classified listings (1-202) Listings 1-202 are \$1.50 each.

ART

- 1. advertising design
- 2. airbrush
- 3. annual report
- 4. architectural rendering
- 5. art directors, consultant
- 6. art supplies
- 7. book jackets
- 8. booklets, direct mail
- 9. Bourges technique
- 10. car cards
- 11. cardboard construction
- 12. caricatures
- 13. cartoons
- 14. catalogs
- 15. charts
- 16. color separations
- 17. comic books
- 18. continuities
- 19. convention caricatures
- 20. displays
- 21. exhibits
- 22. fine art for industry
- 23. greeting cards
- 24. ideas
- 25. labels
- 26. layouts
- 27. letterheads
- 28. maps
- 29. mechanics
- 30. oil painting
- 31. package design
- 32. pen and ink
- 33. pharmaceutical design
- 34. point-of-sale
- 35. portraits, painting
- 36. posters
- 37. presentations
- 38. product design
- 39. products styling
- 40. props
- 41. record albums
- 42. Ripley technique
- 43. scale models
- 44. scratchboard
- 45. sculpture
- 46. small space ads
- 47. spots
- 48. trade marks
- 49. wash drawing, b&w
-(other)

ILLUSTRATION

- 50. aeronautical
- 51. animals
- 52. automobiles

LETTERING

- 86. alphabets, designed
- 87. comp. lettering
- 88. illuminated lettering
- 89. Leroy lettering
- 90. lettering
- 91. paste-up alphabets
- 92. photo, film, process
- 93. presentation
-(other)

RETOUCHING

- 94. art
- 95. carboros
- 96. color toning
- 97. dye transfer
- 98. fashion
- 99. Flexichrome
- 100. industrial
- 101. Kenart
- 102. photo, b&w
- 103. photos, color

- 53. characters
- 54. chemical
- 55. children
- 56. children's books
- 57. decorative-humorous
- 58. farm animals
- 59. fashion & style
- 60. figure
- 61. flowers
- 62. food
- 63. furniture
- 64. general
- 65. glamour
- 66. historical
- 67. home furnishings
- 68. humorous
- 69. industrial
- 70. interiors
- 71. landscape
- 72. marine
- 73. medical
- 74. men
- 75. men's hands
- 76. product-still life
- 77. orops
- 78. scientific
- 79. shoes
- 80. sport
- 81. still life
- 82. story
- 83. stylized
- 84. symbolic
- 85. technical
-(other)

- 104. products
- 105. renderings
- 106. technical
- 107. transparencies
-(other)

TV

- 108. animation
- 109. art
- 110. cartoons
- 111. direct color prints
- 112. film production
- 113. historical
- 114. lettering
- 115. models
- 116. props
- 117. slides
- 118. story boards
- 119. titles
-(other)

PHOTOGRAPHY

- 120. aerial
- 121. animals
- 122. architectural
- 123. babies
- 124. cats & dogs
- 125. children
- 126. color
- 127. editorial
- 128. experimental
- 129. fashion
- 130. food
- 131. general
- 132. horticultural
- 133. illustration
- 134. industrial
- 135. interiors
- 136. location
- 137. motion pictures
- 138. murals
- 139. photo agencies
- 140. portraits
- 141. prints
- 142. products
- 143. props
- 144. publicity
- 145. reportage
- 146. resorts
- 147. set design
- 148. slide films
- 149. sports
- 150. still life
- 151. stock photos
- 152. strobe
- 153. trick photography
-(other)

PHOTO REPRODUCTION SERVICES

- 154. b&w prints in quantity
- 155. carboros
- 156. color assemblies
- 157. color prints in quantity
- 158. color separations
- 159. copy of artwork
- 160. duplicate transparencies
- 161. dye transfer prints
- 162. Ektacolor
- 163. Ektachrome processing
- 164. enlargements
- 165. Flexichrome
- 166. montage
- 167. photocomposing
- 168. photo murals
- 169. repropportioning
- 170. screened veloxes
- 171. slides
- 172. strip-ups
- 173. 35mm negs. & positives
- 174. 3-D dye transfers
- 175. transparencies
- 176. transparency art
- 177. viewgraph slides
-(other)

COPY PRINTS

- 178. blueprints
- 179. color film strips
- 180. colorstats
- 181. copy prints
- 182. Ozalids
- 183. ozachromes
- 184. photostats
- 185. photostats on acetate, in opaque black or white
- 186. van dykes
- 187. visualcast slides
-(other)

GRAPHIC ARTS

- 188. acetate proofing
- 189. advertising presentations
- 190. display manufacturers
- 191. general
- 192. labels
- 193. letter services
- 194. lithography
- 195. multilithing
- 196. photoengraving
- 197. printers, letterpress
- 198. silk screen printers
- 199. type foundry
- 200. typographers, hand
- 201. typographers, machine
- 202. typography, old-fashioned
-(other)

▲ representatives listings (203-204) Listings 203 and 204 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

ARTISTS REPRESENTATIVES

203

PHOTOGRAPHERS REPRESENTATIVE

204

■ studio listings (205-206) Listings 205 and 206 are \$5.00 each regardless of number of services listed.

ART STUDIOS

205. (List any or all on order form)

- creative
- design
- direct mail
- illustration
- layout
- lettering
- mechanicals

- packaging
- posters
- presentations
- retouching
- service
- TV art
-(other)

PHOTO STUDIOS

206. (List any or all on order form)

- children
- fashion
- food
- illustration
- industrial
- interiors
- location

- motion pictures
- product
- reportage
- slide films
- still life
- TV
-(other)

the 5th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.

The Guide is for the buyer

Here, in one issue, is practically the entire working art and photo industry, plus many graphic arts suppliers. It's part of your subscription to Art Director & Studio News. The Buyers' Guide has the support of the National Society of Art Directors, its 21 chapter clubs and many advertising art groups and guilds.

The Guide is for the seller

It helps you reach your market: all types of firms, agencies, publications; buyers in every level of industry, government and advertising. The Guide is designed for quick, easy use throughout the

year. It helps the buyers find you—wherever you are, wherever they are. As an artist told us, "It's like going into a telephone special classified directory just aimed at this field. That alone is worth \$1.50."

Special National Industry File

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another AD&SN service to the field.

you get results* results* results*

in Art Director & Studio News

AD&SN is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD&SN every month to get your sales message to more buyers at bargain rates.

AD&SN is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD&SN has the circulation, read-

ership, penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD&SN is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD&SN work for you as your "salesman!" Call PLaza 9-7722 or write: 43 E. 9 Street, New York, N. Y., for full information, rates.

**Listings in previous Buyers' Guides have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire art market for so low as \$1.50?*

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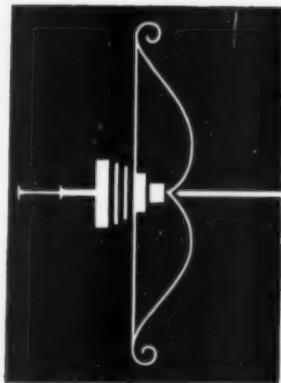
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WESLEY BOWMAN

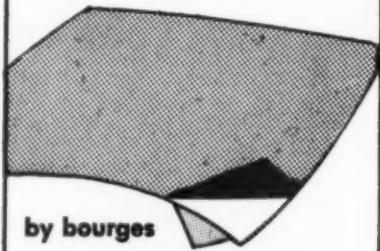
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Chicago 1, Ill.

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Easy-to-Use Mounting Film

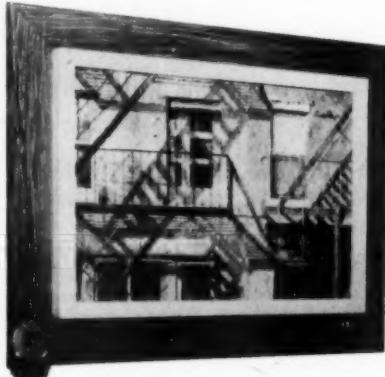


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ARTISTS' MATERIALS
DRAFTING SUPPLIES
HOBBYCRAFTS
The **L**AX Company

In Chicago



"Escape"—Orville Sheldon



"The Fortress"—John Breunig

Chicago's Sunday painters Taylor Poore's "Weed

Seeds" took first prize in the sixth annual fine arts show of the ADCC. Earl Gross, who started the ball rolling six years ago, sponsors the exhibition in the Stevens-Gross Galleries. This year 46 ADs exhibited in a wide range of media including an electrically lighted shadow box of transparent colored planes. Jury was composed of Rainey Bennett, Marty and Claude Bentley. John Breunig won second prize for "The Fortress" and Orville Sheldon won third prize for his oil, "Escape". Honorable mentions went to R. Ertell, Leo J. Kelly Jr., Lee Mariani, Bert Ray, Bill Silet, Mickey Strobel, and George Yelich.

STA adds six more

Four resident and two non-resident members affiliated with The Society of Typographic Arts recently. The Chicagoans are Miss Maxine Cash, Mrs. Camille J. Cook, James Gisondi and Leo Tannenbaum. William D. G. Moore is from Ann Arbor, Michigan and Elton Seydel Robinson is from North Tarrytown, N. Y.

Artists Guild sponsors talent day

October 14 was Guild Day in Chicago. A day long program, from breakfast through a Guilderama Party that ended after midnite, Guild headquarters hummed with visitors, a display of the work of members, and with a series of "Queen of the Hour" events. Purpose was to call attention to the new Artists Guild Talent File. Miss Chicago, Florence Gallagher (runner up to Miss America this year) reigned at breakfast. She is shown here with Stuart Rae and Alfred Muenzenthaler, both of Ruthrauff & Ryan. For data about the talent file, write the Guild at 162 E. Ohio St., or phone SUperior 7-3320.

Lester Beall's work at STA in December

December exhibit at the Normandy House Gallery of the STA features the work of designer Lester Beall.

Most recent exhibits displayed the work of Joseph Low (November) and the college catalogs of the University of Illinois (October). The Art Division of the university press is responsible for catalog design which uses lively colors, well-chosen type and lots of white space.

Sign men fight Chicago rezoning

A major rezoning plan in Chicago aims to curb use of outdoor advertising signs in residential and some business areas. Size and frontage of signs would be restricted, and some business zones would be reclassified as residential. The new code is considered a major blow to the outdoor advertising in this area and is being fought by a committee of sign and outdoor advertising companies. Guy E. Zerfoss of Associated Sign Contractors is leading the group in preparing recommendations to the city council.

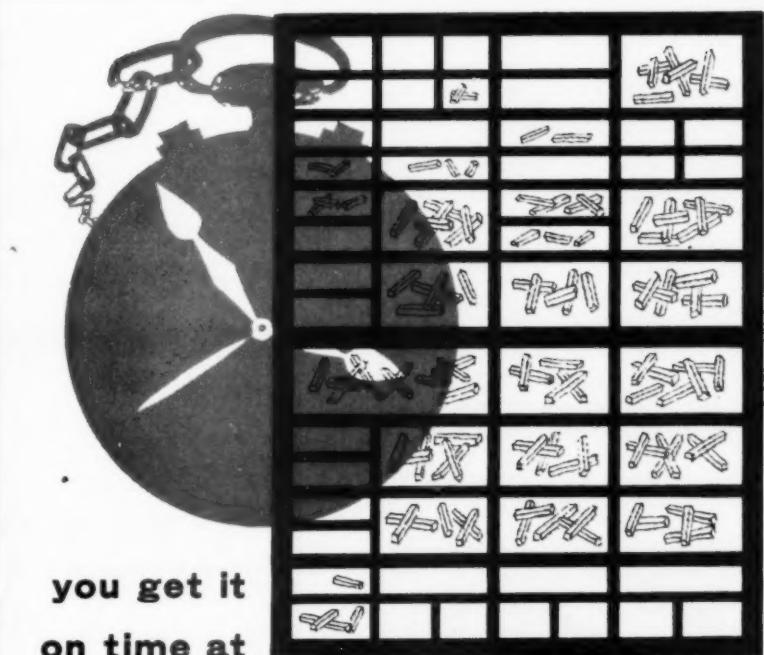
**NAI exposition
set for Jan. 29-Feb. 1**

Chicago's Morrison Hotel will be the scene of the National Advertising Exposition Jan. 29-Feb. 1. Between 5-10,000 advertising and sales promotion people are expected to attend. Some of the program features are a graphic arts reproduction center; a screen process printing center; a radio, film, and TV transcription center, and other educational exhibits. Managing Director of the show is L. Wm. Baker, 3302 Dodge St., Omaha, Nebraska. Associate Director Marcus Hinson is at the Chicago office, 19 S. La Salle St.



New award Photo of pilot of the new Artist Guild of Chicago Award which replaced the Gold Brush Award. Charles Bracken is the designer and Rudolph Geiger of C & O Glass Co. Chicago has been commissioned to engrave the Steuben glass vase. Miss Lillian Gish was the first recipient of the award, Nov. 11.

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In Philadelphia

Art Alliance has new face

If you visited Art Alliance recently you've noticed the modernized entrance. One set of doors have been removed, the other opens both ways, and steps have been eliminated, with vestibule and lobby now on the same level. Architect was Carroll, Grisdale and Van Aken.

Muted colors, redone woodwork and new furniture are in the members' lounge done over by Andrew M. Baird. Second and third floor galleries were restyled by George Mason.

Regional print show

A regional print and drawing competition is being sponsored by the Art Alliance. For data, check AA at 251 S. 18th St., Phil. 3.

New business in town

Reversing the trend of some of the big Philadelphia accounts to New York (Sharp & Dohme, Campbell's Soup, Sun Oil, Whitman's Chocolates) are the following, reported happily by Fritz Creative Services in their "Food Photography Notes".

Mallory Hat is now worn by Arndt. Ayer brought Whitman's back home and picked up Hamilton watches too. Stetson is now at Gray & Rogers and RCA

is with Philadelphia branch of Benyon & Eckhardt.

This business not only boosts Philadelphia agency and art billing but brings of the kind of accounts that tend to keep the most highly talented illustrators, layout men and photographers from emigrating.

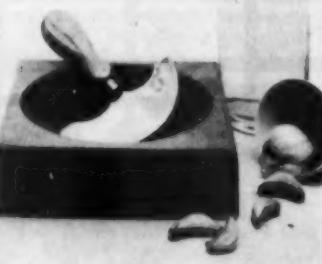
Typographic Service scholarship fund

A \$1,000 scholarship fund for the Philadelphia Museum School of Art for students in the 3rd or 4th year has been established by Typographic Service Inc. Samuel Dalton, company president, announced the fund will be the equivalent of the tuition for two full year courses in advertising art and will be administered at the discretion of school officials in conjunction with a committee to be appointed by the Art Directors Club of Philadelphia.

Unique Bible catalog

New catalog of the National Bible Press features an unusual selector chart for each major edition in the company's line of Bibles. Chart permits user to select the desired combination of binding, cover style, edges, special features and price. Also, for each edition, a half page is devoted to a sample size illustration of a typical page, showing type style and size. Catalog was prepared by

creative
photography
by



AL WOFFENDEN'S STUDIO

1321 Arch St., Philadelphia 7, Pa.
Locust 8-1286

MERRY CHRISTMAS
to our many friends

Beaumont, Heller & Sperling of Reading. For a copy of the catalog write The National Bible Press, 239 S. American St., Philadelphia.



Lines of beauty So says the copy in this Hosiery Fashions ad. "See your legs as others see them... the leg that is smoothly molded in on, a half-illustration by William Jenkins Advertising. AD for this series of b/w ads was Jules A. Scarella. Artist was Allison.

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Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
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Send for our 200-page catalog on your letterhead

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what will we give them for Christmas?

art director/studio news

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Fill in the coupon below and we will send your gift cards a week before Christmas. Subscriptions are \$3.00 for one year, \$5.00 for two years.

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Enclosed check or money order for \$_____

what's new

NEW TALENS PRODUCTS. Several new Talens importations and products will interest the artist. Recently introduced to the American market from Holland are the Rembrandt Artists' Gouache Colors in 33 shades and gold, silver and white inks. Talens is also introducing two new photo oil coloring sets. The sets contain 8 and 16 tubes of transparent oil colors, bottle of color remover, medium, cotton wool and color dividers with which to apply colors.

Color charts and samples of these products may be obtained from Talens & Son, Inc., Union, N. J.

MONOTYPE INDEX. "Handy Index of 'Monotype' Rental Matrices" lists alphabetically the faces and sizes available and rental fees. There is a cross index. For copies, write Lanston Monotype Machine Co., 24th & Locust St., Philadelphia 3, Pa.

COMPOSING ROOM TYPE BOOK. New showings of faces from The Composing Room include 426 one-line specimens and over 2752 sizes are listed. Booklet was designed by Aaron Burns. For copies: The Composing Room, 130 W. 46 St., NYC 36.

TYPOGRAPHY BY MAIL. Monsen's Kit gives details for obtaining typography by mail. This service is offered to advertisers and agencies outside the areas where Monsen is located. Offices are at 22 E. Illinois St., Chicago 11; 928 South Figueroa St., Los Angeles 15; and 509 F. St., N.W., Washington 1, D. C. Details may be obtained from any of these offices.

DRAWING BOARDS. J. R. Crider & Co. have introduced a new drawing board with wrought iron tubed legs and a 48" x 24" x 3/4" adjustable drawing board. It comes with or without pencil ledge. Stands 28" high. For information, Art & Advertising Inc., 202 Indiana Bank Bldg., Evansville 8, Indiana.

CAMERA LUCIKON IMPROVED. Several changes in the Camera Lucikon Model A have been made: all steel cabinet, Novo Ply copyboard, flameproofed hood, wrought iron stool, viewing area enlarged to 24 x 26, copy insertion area now on right side of unit, copyboard now 27 x 32. Standard lens gives 400% enlargement and reduction; additional lens for making line and halftone negatives is now available. Calibration system has been improved. Additional information from M. P. Goodkin Co., 889 Broad St., Newark 2, N. J.

(continued on page 56)

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cardboard co.
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Inspiration and experience
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art correctly prepared for camera
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An integrated staff of nine turns
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FAMOUS
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illustration boards
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SHIVA ARTIST'S COLORS
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A collector's item for every
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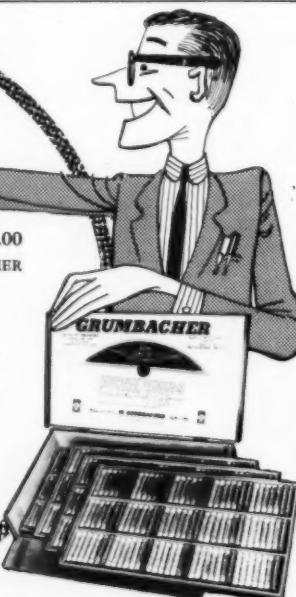


Everybody loves -

Cartoon
Advertising

phone BR 9-3111

Times Tower Bldg. - New York 36



what's new

(continued from page 54)

NEW KODACHROME FILM. Eastman Kodak has made available a new Kodachrome Film in the 35mm and 828 sizes. Known as Type F, the film is color balanced for clear, wire-filled flashlamps without the use of a filter. It replaces Type A film. The film can also be used in daylight with a color corrective filter. If used with photoflood illumination, Type F should be used with the Kodak Light Balancing Filter and an exposure index of 10 to produce correct color rendition.

Further details may be had from a Kodak dealer.

All Kodachrome roll film is now sold without processing charge included in the price.

DRY MESSENGER SERVICE. Mercury Service Systems (New York) now use cellophane wrappers to keep artwork and other packages dry during rainy weather deliveries.

BOURGES GUIDE. Information for those who use Bourges materials is contained in a booklet titled "How to Use Bourges Art Materials." It describes the techniques in preparation of layouts and pre-separated art for line and halftone reproduction. Methods of removing and building up the Bourges color coating as well as special effects and correction techniques are also explained.

Two other booklets by Bourges explain the general use of Bourges materials and give "Repro Data for The Bourges Process."

Booklets are available without charge from art supply stores or Bourges Color Corp., 80 Fifth Avenue, New York 11, N. Y.

FLUORESCENT LIGHT. New fluorescent illuminator Oculite is mounted on flexible arm. It can be raised, lowered, angled or turned in a full 360° sweep within a 45" radius in all directions, while the twin-tube light remains level at all times. Double wing-nut clamp holds light securely to desk or table. Descriptive literature available from Burton Mfg. Co., 2520 Colorado Blvd., Santa Monica, Calif.

MEMPHIS SHOWING. Specimen folder from Mergenthaler Linotype Co. shows seven Memphis type weights and lists point sizes of each. Light, Medium, Bold, Extra Bold, and these last three in condensed face. 29 Ryerson St., Brooklyn 11, N. Y.

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ARTISTS' & DRAWING MATERIALS

719 Eighth Avenue • New York 19, N. Y.

CIRCLE 6-6350



Reflections

At this time of the season we all take a minute to reflect on the year just passed, a year we hope, that has been as good to you as it has been to us, both in terms of personal satisfaction and accomplishment. Throughout the year we have enjoyed 12 months of business operation that can only be described as the most rewarding year of our lives.

It was a period of many problems and stimulating competition. But above all it was the experience of seeing a young, eager group of talented individuals develop into a responsible business organization.

To our clients who made all this possible and our many friends in the graphic arts, we extend the wish that you enjoy the happiest of holiday seasons!

CLARKE · SUTTON · CARMACK

Advertising Artists

AT LAST!

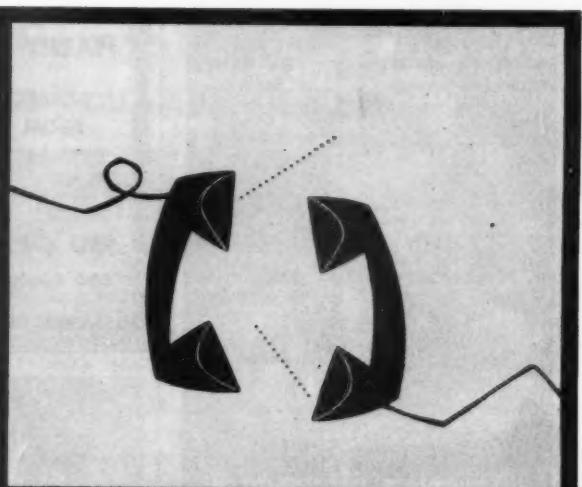


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sales promotion?

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- advertising art
- direct mail
- catalog
- package design
- decorative spots

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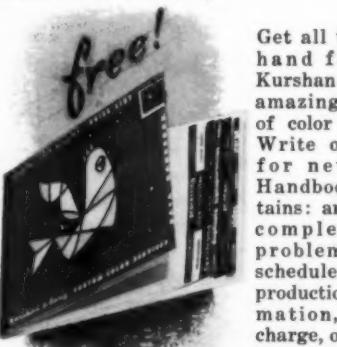
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trade talk

ART DIRECTION

BOSTON: Donald E. Clark to AD at Hoag & Provandie Inc.; was formerly associate AD...CHICAGO: Lee King from V.P. and AD to creative director at Weiss & Geller...Rex Teich upped to AD of Fultor Morrissey...DETROIT: Norman E. Schmidt appointed art director at Grant Advertising had been with Erwin, Wasey Co., L.A...LOS ANGELES: Frank L. Hubbard, Jr. from AD at Hixson & Jorgensen to AD at Erwin, Wasey & Co...Jim Berry to Merville Studios as AD...NEW YORK: Clare Barnes, Jr., author of "White Collar Zoo," and former AD of Benton & Bowles, has opened office at 270 Park as consultant AD and designer...Peter R. Palazzo now art director of retail division, I. Miller...Advertising Art Service named Hans Schmidt art director...Milton Kimmel advanced to associate art director of the Blaine-Thompson Co...Formerly associate AD at Rockmore Co., Stanley Fein is now art director at Ovesey & Straus...Milton Feinstein now AD at Michael Newmark Agency...Douglas B. Leigh Jr. from MacManus, John & Adams to Kudner as AD on the Frigidaire account...Sheldon Reed named AD at Schering Corp...Paul Kohl to associate AD of Krupnick & Assoc...Chester Gore Advertising appointed Roy L. Friedlander creative director...Andrew K. Nelson to head AD at Hazard Advertising...Herbert Roan has merged his studio with Ideas for Industry and is a full associate in charge of design...Arthur Hawkins now with Albert Frank Guenther Law...Several art directors participated in the AIGA Magazine Critique Seminar Nov. 15: Robert Cato, Glamour; Carl Fischer, Sudler & Hennessey; Allen Hurlburt, Look; Anthony Mazzola, Town & Country; Conrad Wienk, Pageant; Henry Wolf, Esquire...Joe Messner, AD at Cunningham & Walsh, had his turn recently selling typewriters...SAN FRANCISCO: Calvin Anderson has been added to the art direction staff at Brisacher, Wheeler & Staff; was AD at N. W. Ayer and CBS-Radio...Herbert M. Briggs was transferred from NYC's Young & Rubicam to the San Francisco office...John B. Norall, formerly with Wyman Advertising, now AD at BBD&O...WASHINGTON, D. C.: Jack McLeod, immediate past proxy of the ADC, is teaching a course in "Design and Art in Printing and Publishing," sponsored by the Graphic Arts Assoc. of Washington...Joe Jacobs and William M. Barton now at Art Designers Studio...Terry Fleischmann now with Valton and Hoke, Inc...Warren Wilde, Ruth and Merrill Fox to Al Shireen's Art Dept. at the U. S. Air Force Publishing Office...WESTPORT (Conn.): Hal Rogers, AD at Famous Artists School, and Steven Dolans and Harold Von Schmidt, instructors at the School, re-designed the logotype of the West-

a

very

very

merry

merry . . .

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Albert Dorne

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port Town Crier and Herald; **Al Dorne** did the drawing of the "Town Crier" which appears on the final logotype...

ART & DESIGN BEVERLY HILLS:

Gould-Smith & Assoc. have been commissioned to design a booklet giving an historical analysis of the Ford Continental Mark II... **BOSTON: Advertising Designers and Producers** opened in the Parker House Office Bldg. at 44 School Street; **AD Elwood Blankenship, Cecil Inman** and **Harold Flight** are principles. Company offers complete package of planning and production of all visual media... **CHICAGO: Edward W. Kern** has been elected V.P. in charge of sales at Lewis & Hoover Studios... **Stan Ekman**, illustrator is now represented by Gilbert, Sutton, New York... **MINNEAPOLIS: Ordell Jacobson** to art staff of Ray C. Jenkins Adv... **MIAMI: Louis Mendoza** designed a series of 10 match books which won top honors in the aviation industry for the Latin American Division of Pan American World Airways... **NEW YORK: Designer of a matchbook award for Spun-Lo Rayon was Ralph Axthelm** of Grey Advertising... **Ben Smolen**, letterer, has just sold a new children's game, Pooch, in collaboration with George Lerner. It will be released in Jan... Did you notice three pages in a recent Life magazine devoted to that "complete the cartoon" contest sponsored by **A. L. Friedman**, art supply store?... **Hal Zamboni** gave an illustrated talk on the art of communication through the printed word as applied to the Pharmaceutical Industry at the 10th annual convention of the Association of Medical Illustrators... **Bob Nelson** to Royer & Roger as point-of-purchase consultant and account rep... **Frank Gianninoto** has been reelected president of the Package Designers Council. Also elected to serve again are **Gerald Stahl**, V.P.; **Karl Flink**, sec.; **George Reiner**, treas. . . . **Tony Paul**, letterer, now at 17 E. 45 St., MU 7-8120... **Jim Fuller** now sales rep and associate at Stephan Lion Inc. . . . **Gerald Frisch** appointed director of marketing services at Donald Desky Assoc. . . . **John L. Hunt** appointed to Caru Studios as AD and Visualizer... **Horace Sadowsky & Associates** have enlarged the office and studio area at 59-26 Woodside Ave., Woodside; now offers complete agency service, specializing in Marketing and sales promotion... **Arthur Swiatowy** has moved to larger quarters at 44 W. 44 St., MU 2-7675... **Gordon Babcock, Houston Shields, Bob Hollis** and **Allen Grant** are moving to larger quarters at 331 Lexington Ave. . . . **EJB Associates** have moved to larger space at 167 Madison Ave., MU 3-5065. The three principles are **Bob Bollin, Irving Binder** and **Hal Just**... **Stan Goldstein Studio** now at 154 Nassau St., WO 2-2845, with more space. Added Pro-Type film lettering and photo-prints in addition to

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trade talk

his regular design and production services . . . Miss Joyce Ballantyne has joined the art staff of Charles E. Cooper; Jane Mitchell to the layout and design staff; Dan Price to the production staff . . . **Buc Associates** and **Chanter Studio** sharing space at 304 Lex., have incorporated to form **BB&C Art Assoc.** Inc., MU 4-4530-1. They will continue to handle a complete studio service with an additional specialization in catalogs. Principles are **Rudy Chanter** and **Bill Buc** . . . **Hoyt Howard Inc.** moved to larger quarters at 210 E. 40 St., the former studio of Bernard Brusel-Smith. Co-Owners of Hoyt Howard are **Mitchell Havemeyer** and **Hoyt Howard** . . . **Lawrence Gussin** and **Hy Radin** have opened a new photographic art studio, **Gussin-Radin Studios Inc.**, at 220 E. 42nd St., Wisconsin 7-3917. Services include photography, dye transfer, carbro, flexichrome, printing and retouching; as well as a complete design and mechanical service. Studio will operate on a seven day a week basis. . . . **PHILADELPHIA:** **O. K. Johnson** has joined forces with the Dailey Service, 115 Walnut St., and will work as co-ordinator and rep. . . . **James N. Miho** joined Art Bureau of N. W. Ayer . . . **READING, PA.:** **Wilbur Henry** and **Richard Aschenbrenner** to the art staff of Beaumont, Heller & Sperling . . . **SAN FRANCISCO:** A new visual twist—**Jack Fagan**, a penthouse artist, was doing a job for **AD. Hal Benson**, whose offices are on a high floor a couple of blocks away. Benson calls up Fagan and says he wants to see the progress of the art, but for Fagan not to come over. He instructs Fagan to go onto the terrace and hold it up toward his building. Benson whips out a high-powered telescope and focuses on the art. Said it was o.k. (City dwellers use telescopes for the darndest things!) . . . **Barbara H. Boynton** and Staff has opened at 420 Market St., YU 6-2378. Services will be devoted to direct mail engineering and sales promotion, especially in the industrial field. . . . **Smith, Tepper, Sundberg** moved to 737 Beach Street, PR 6-2677 . . . **WASHINGTON, D. C.:** **Cliff Prine** and **Jim Cooper** are now staff members of John MacLeod and Assoc. . . . **Joe Taney**, Phila. free lancer, is now with Will Anderson's United States Information Agency group . . .

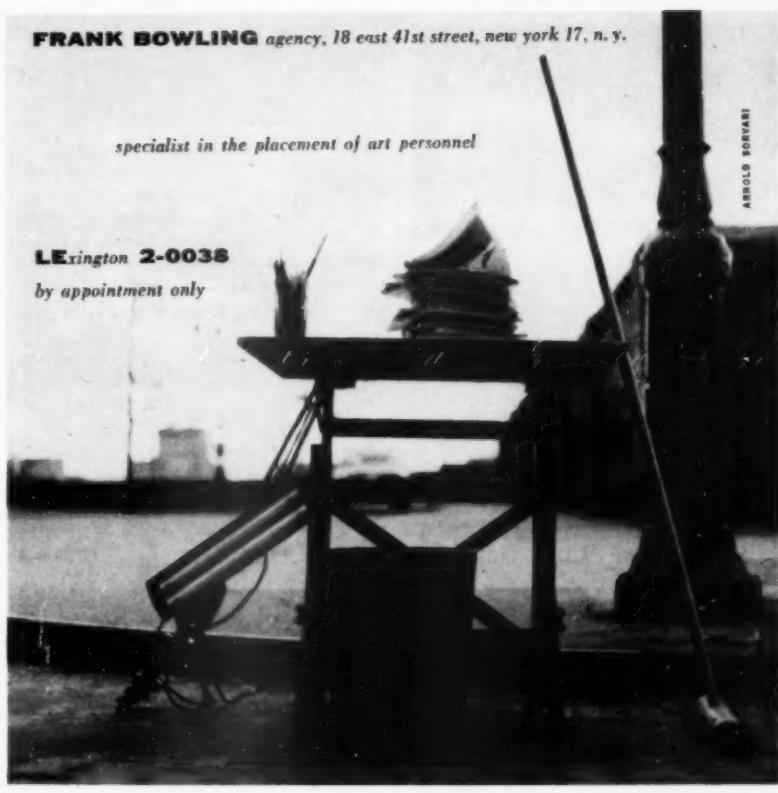
AGENCIES **Betty Jones** has opened an ad agency at 32, W. Randolph St., Chicago; will be known as the **Jones Agency** . . . **Mervin N. Levey Adv.** from Richardson Bldg. to Hotel Ft. Meigs, 222 St. Clair St., Toledo . . . **Little & Co.** from 3757 Wilshire Blvd. to 3719 Wilshire Blvd., L.A. . . . **Irving R. Blumenthal Adv.** from 244 Madison Ave. to 7 E. 42 St., NYC . . . **Western Empire Direct Advertising**, new office at 1006 N. Orange Grove Ave., Holly-

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RETOUCHING

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wood . . . D. C. Smith moved to 23 W. John St., Hicksville, L.I. . . . Dobin Adv. marked its third anniversary by moving to 185 Madison . . . Victor A. Bennett Co. from 511 Fifth to 6 E. 45 St., NYC . . . Chester Gore from 244 Madison to 23 E. 37 St.—creative and production offices only; executive offices remain at Madison address . . . Samuel Taubman & Co. from 1541 Sansom St. to 1831 Chestnut St., Phila. . . . Lanman & Sanders is now known as Sanders Adv., Dallas . . . Smith, Hagel & Snyder becomes Smith, Hagel & Knudsen . . . Roberts, MacAvinch & Senne, Adv. . . . Ovesey, Berlow & Straus becomes Ovesey and Straus, NYC . . . Westheimer & Bloch, St. Louis and New York, now known as Frank Block Assoc. . . . Members of Beaumont, Heller & Sperling who were working on the electric range advertising for Metropolitan Edison Co. spent some time in kitchen learning to use the equipment . . . North Advertising has been formed to handle advertising for the Toni Company; headquarters at 430 N. Michigan Ave., Chicago; offices at 6 E. 45 St., NYC; 9533 Brighton Way, Beverly Hills.

ADVERTISING PROMOTION

Edmund G. Munson, Jr. to advertising manager at Utica Drop Forge & Tool Corp. . . . John M. Weiler to director of advertising and a director of Manhattan Shirt Co., NYC . . . Mabel Nolan to SPM at Gustave of the Virgin Islands . . . Bernard Tabbat promoted to director of marketing for Seagram-Distillers Co. . . . Owen J. Ward named AM for Detecto Sales Inc., Brooklyn . . . Melvin F. Jackman to AM for the Pennsylvania Railroad . . . Arthur Freeman to general sales and advertising manager for National Food Slicing Machine Co. . . . David North to director of advertising, Martinson Coffee Co. . . . Bernice Fitzgibbon, Inc. has been named ad consultant to John Wanamaker Westchester . . . Howard Kent to AM, FR Corp., NYC . . . Gerald Frisch now director of marketing services, Donald Deskey Assoc. . . . Bernard F. Wroath to advertising and promotion manager at Camillus Cutlery Co. . . . Miss Sheila Jerskey to Capezio Inc. as promotion-advertising director . . . W. M. Galbraith appointed AM of food products Armour & Co., Chicago . . . Arthur H. Baum now ad director, The Form-fit Co., Chicago . . . James A. Berg from assistant to director of advertising, Fruehauf Trailer Co., Detroit, to promotion and merchandising department, Grant Advertising . . . J. Ward Maurer now V.P. of advertising, Wildroot Co., Buffalo . . . Charles W. Tenant Jr. from creative director, Geoffrey Wade, to director of advertising, Miles Laboratories, Elkhart, Ind.

ACCOUNTS Benton & Bowles appointed to handle ads for Ansco . . . Block Drug Co. named Emil Mogul

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1. Draw a guide line on your artwork with a light blue pencil. Score around letter and bottom guide line with razor or cutter.



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advertising photography

EASTERN STUDIOS

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trade talk

Co. . . . Western Union Telegraph Co. to Benton & Bowles for radio and TV . . . Duff Baking Mix Corp. to Kastor, Farrell, Chesley & Clifford . . . Gar Wood Industries now at Meldrum & Fewsmith, Cleveland . . . Diamond Crystal Salt to Ogilvy, Benson & Mather, NYC . . . American Home Foods, Dennison division, to Y&R, New York . . . McCormick & Co. to Lennen & Newell . . . Purex, liquid bleach to FC&B, Los Angeles . . . Hudnut Sales Co. to Sullivan, Stauffer, Colwell & Bayles . . . American Can Co. appointed Compton Adv. . . . Champion Spark Plug Co. to JWT, Detroit . . . Eastman Kodak, Chemical Products to Calkins & Holden, NYC . . . Bristol-Myers new Sentry toothpaste to BBDO . . . Whitehall Pharmaceutical Co. to McCann-Erickson . . . American Gas Assn. to Lennen & Newell . . . Armour & Co. named N. W. Ayer & Co. . . . Koro Co. and Tiara Originals to Charles J. Charney & Co. . . .

CAMPAIGNS Nash and Hudson boost ad budgets to about 7 and 5 million respectively; Disneyland will be used as a major part of the ad plans—also newspapers, magazines and posters . . . the \$15,000,000 Coca-Cola account will leave D'Arcy next year and go to McCann-Erickson. After 50 years of successful advertising, Coca-Cola has made the shift because McCann, which already handles the export ads, can integrate their international and domestic advertising, according to press reports . . . Douglas D. Simon will handle the introduction of Supima, a new cotton fiber ready for the market . . . Westinghouse television-radio division spent \$2,500,000 in fall advertising to assist dealers. Paper-Mate will put on a national campaign for its refills for ballpoint pens, using same media as for the pens themselves . . . Pfaff sewing machines started a heavy campaign with full-color in magazines and Sunday supplements, b&w in local newspapers and TV spots . . . giant push by S. C. Johnson & Son for its wax polisher-scrubber with a \$10,000 distributor contest as part of the program . . . Sylvania is concentrating on outdoor for its TV dealers . . . Bruxton Prep boys shirts will increase its budget for 1956 with heavy use of magazines and Sunday supplements and p.o.p. . . . Pet Milk Co. has entered the frozen pie processing field with purchase of Crystal Canning Co. and Pet-Rite Foods . . . Squibb household products is putting on record drive . . . Borden Food Products has a big campaign on for its "Rich Roast" Instant Coffee, all media . . . for a color campaign by Avco Defense and Industrial Products in business, aviation and military publications. B&B is the agency . . . Plymouth is aiming for 11½% of the market with an ad budget increase of 18%; public will be invited to view the new cars at the

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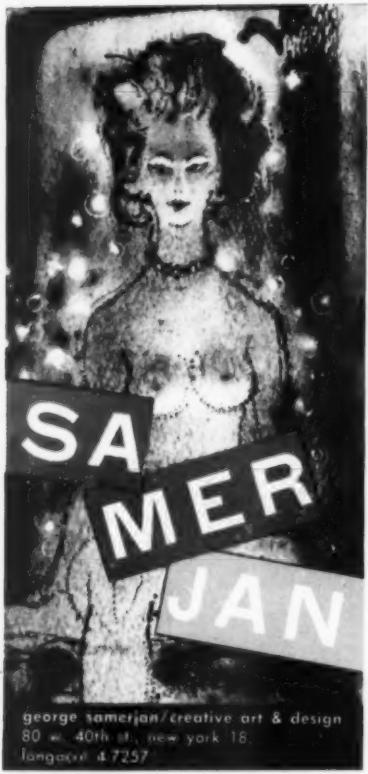
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same time as the press—more than 2,000,000 invitations were mailed out to prospects . . . Chrysler division ads get 40% boost for advertising; this boost parallels the division's \$20,000,000 plant expansion program. McCann-Erickson is the agency . . . Davidson Corp., subsidiary of Mergenthaler Linotype Co., has expanded its advertising and promotional program for this line of Davidson Dual-Liths and its attachments and supplies; through Philip I. Ross . . .

PHOTOGRAPHY An exhibition of photographs by the French Photographer, Edouard Boubat, may be seen at Limelight Photo Gallery, 91 Seventh Ave. South, NYC, through December 31 . . . Dick Boyer Photography is being represented by and is representing Lewis & Hoover Studios, both of Chicago . . . Brad Smith, Time photographer, retraced the journey of Lewis and Clark in their exploration of the newly purchased Louisiana Territory. Smith photographed each landmark just as they saw it at the same time of the year and the same time of day from the same vantage point as they had described it in their journals. A special 8-page color section of Oct. 10-Time showed the pictures . . . The Photographic Society of America gave its LaBelle Award to Leopold D. Mannes and Leopold Godowsky, Jr., for their development of Kodachrome color film . . . The Reportage Photo Agency has been opened by Erika Gondor at 15 W. 44 St., New York, MU 7-7040. Specializes in photo stories and single pictures on any subject . . . Marc Bomsé, photographer, is now represented exclusively by Joseph A. Hartung, New York . . . Kurshan & Lang is using three motorcycles in addition to their foot messengers to speed up service . . . Photo-Library Inc. N. Y., announces the exclusive representation of stock color photography by Bradley Smith. His work consists mostly of 8 x 10 transparencies of the Caribbean islands, the U.S. and action shots of the Ice Capades . . . Edward K. Sauman, color retoucher, previously with Beck Engraving and Hoedt Studios, has joined the staff of Mel Richman Studios . . . Roy DeCarava and Langston Hughes recently exhibited at A Photographer's Gallery, New York . . . Harlow M. Church was elected president of the Picture Agency Council of America . . . Leonard Balish, former photographer's representative who just turned professional photographer, is now working out of Morrin-Balish Studio, 140 W. 57 St., New York, CI 5-8435. Will specialize in fashion and still-life . . .

TELEVISION Sumner J. Lyon has joined Lennen & Newell as assistant director of television commercial production . . . John Zane from Dynamic Films to production supervisor of motion pictures, Transfilm, New York . . . Joseph Forest to William Esty Co. as executive producer in

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trade talk

the television commercial department . . . **Marvin Korman** named supervisor of art and production for the film syndication division of MCA-TV Ltd. . . . **Gerard Pick** now heads the industrial film division of Animated Productions, New York . . . **Hal Mathews** to Kenyon & Eckhardt as television producer . . . **Frank Lowe**, production manager, copywriter and "Man Friday" in TV department of Anderson & Cairns, is also an actor and playwright who just won an award from the University Women's Club of Virginia for a folk drama which he will direct next summer at the Barter Theater in Abingdon, Va. . . . **Robert McIntyre**, William Freeman and James O'Gara have been chosen to judge TV showmanship in the Loretta Young program . . . **Medical Horizons** is a new TV program presented by The American Medical Assoc. and Ciba Pharmaceutical Products . . .

PRODUCTION Philip Kurchack, formerly sales manager of Pied Piper Press, is now associated with the Larstan Processing Co. in Brooklyn, screen process printers . . . **Connie Adams** from Roche, Williams & Cleary, Chicago, to Hart, Schaffner & Marx as ad production manager.

TYPOGRAPHY Supreme Ad Service, 228 E. 45 St., New York, VA 6-0650, has added Pro-Type to its photo-lettering services . . .

PERSONALS Mr. and Mrs. Jerry Fields of New York City and Westport, Conn., announce the birth of a son, Adam Amory; Mr. Fields is director of Jobs Unlimited Advertising Personnel Agency . . . **Michael Wagman**, son of Meyer Wagman (of Kurt Volk Assoc., New York) played the second and third movements of Mozart's Piano Concerto in A major with The Little Orchestra Society in Town Hall. Young Mr. Wagman 14, was a winner in The Music Education League's 1955 Concerto and Vocal Competition . . . **Mr. and Mrs. Albert Acott** of Manhattan Beach, Calif., have become U.S. citizens. Mr. Acott, AD at Martin R. Klitten, L.A. and his wife moved to California from Bombay, India five years ago. He was with J. Walter Thompson there . . . **Hans G. Knoll**, 41, president of Knoll Associates, was killed in an automobile accident in October . . . **Bernard Macfadden**, physical culturist and former newspaper and magazine publisher, died at the age of 87 years, October 12 . . . **Howard E. Giles**, 69, was an artist and art teacher at the National Academy. His paintings appear in many of the country's leading museums . . .

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HORTON
STUDIOS

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difficult colors by formula...using the Code Color set of only eight colors. Double-ground tempera goes on smoothly, covers beautifully. If you want to save precious hours, do a better job...Code Color belongs in your studio.

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but the way it's handled*

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AMERICAN BLUEPRINT CO., INC.
7 EAST 47th STREET - PLAZA 1-2240 - NEW YORK

IDC highlights

(continued from page 18)

courage and capacity for its proper integration?"

Kiyoshi Seike is an architect working with Walter Gropius. He studied at the Tokyo Institute of Fine Arts. In his view, honesty in structure is most desirable. He expounded this point of view at the International Design Conference, as follows:

"In the Gothic style, structure was visible for everyone to see. Not only was the structure apparent, but the texture was a component part of it.

With the Renaissance style, however, a façade came to be applied. Even today, in societies other than our free one, buildings are hidden behind a façade. In our society, too, there is still some architecture in which modern art is added on as a façade.

It is honesty in structure which is desirable and which we are striving for. I do not feel that it is all wrong to have the true structure exposed. This, however, can be overdone.

The degree of exposure, is of course, based on tradition and social customs. Such customs would naturally differ in the Orient and the Occident. For example, in the West, wood structure is usually covered with a facing of another material.

In contrast to this, in my country, the structural posts and lintels are all exposed. This is not a question of which is right or wrong, but rather a matter of tradition and the quality of the material used.

I think that it is desirable to have such structural materials as concrete and steel also exposed in a similar way. Some structures, however, have been conceived in an unnecessary, curious form, simply to distinguish them from other buildings. This I feel, is comparable to an acrobatic stunt.

One of the directions of modern architecture, I firmly believe, is the elimination of all unnecessary elements from structure, which means that we will build more economically in terms of material and money. Such acrobatic structure as a large span on small supports, merely for the sake of effect, made with expensive materials selected to create just this effect, seems to be unnatural and too artificial.

Such structure becomes no more than just another form of ornamentation, replacing the elaborate decorativeness which modern architecture has struggled to eliminate. Thus, I feel that in structural design, there should be a process of elimination, down to the bare elements."

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10. **Cartoon Treasury**, edited by Lucy Black Johnson and Pyke Johnson, Jr. Many cartoons seen in these 320 pages are making their first appearance in this country. Artists' addresses and other information available from the publisher. Twenty countries are represented in this collection. \$4.95.
11. **The Script Letter**, Its Form, Construction and Application, by Tommy Thompson. For lovers of calligraphy and for students. Brief background information about the development of calligraphy is given, then the author turns to the styles of today. He discusses materials and equipment and illustrates the principal strokes in making the various script styles. Application is made in the commercial field. Bibliography. \$5.
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116. **Graphics Annual '55/56**, edited by Walter Herdeg & Charles Rosner. A visual record of the year's best ad art and design the world over. 755 illustrations, beautifully printed, 66 in color. Fully indexed. \$12.50.

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100. **Point of Purchase Cardboard Displays** by Victor Strauss. A definitive work written in the practical language of buyer and printer. 867 illustrations aid in planning and constructing displays of many different types. Clear, concise data and directions serve as a rich mine of display ideas for the buyer. \$15.00.

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31. **Designing for TV**, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

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79. **Commercial Art as a Business**, Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

112. **The Book of Signs**, Rudolph Koch. 493 symbols of several types: primitive religious, mystical, chemical, social, astrological and weather elements. \$1.

113. **Creative Advertising**, Charles L. Whittier. Covers selection of media, art, production, research, marketing and writing of the ad. 600 pages, fully indexed—a readable encyclopedic treatment of advertising. \$8.50.

booknotes

THE ANIMATED FILM, with pictures from the film 'Animal Farm.' Roger Manvell. Hastings House. \$3.50.

This book is an attempt to explore the art and technique of animation of the full-length drawn film. It derives its illustrations from work done by John Halas and Joy Batchelor in London for the "Animal Farm," which is based on George Orwell's book. Reference is also made to other forms of animation, particularly to the model and puppet film.

It views animated film as an art in its own right, rather than a subsidiary to the art of live-film production.

Some of the history of drawn film is given in the chapter "The Evolution of Drawn Film." The next chapter, "The Craft of the Drawn Film," explains and illustrates the various phases of production of "Animal Farm": it shows the artist at work at a light box, acting through his pencil lines; next the layout department determines the suitable camera area; then tracing off to transparent celluloid sheets is done with colored ink; after careful checking the work is ready for the camera; then comes editing and sound.

Preliminary drawings, use of storyboards, the workbook, the tension chart and other elements of animated film preparation are shown and discussed.

The author concludes with observations concerning the future of animated film.

SURVEY OF UTTAR PRADESH (INDIA) HANDICRAFTS. Columbia University Press. \$1.

Survey of production and export market possibilities was prepared for the Government of India by United Nations Technical Assistance Programme. Marketing expert Elizabeth Bayley Willis spent a year in India evaluating the potentiality of an American market for Indian handicrafts.

The 106 page booklet contains much interesting information about the evaluation of the Indian products, suggestions by the expert on redesign and restyling and on better ways of distribution and marketing and many other aspects of production and technical aid. Each handicraft skill is examined in detail and recommendations are made. Methods of survey and nature of suggestions made are very similar to those used in marketing one of our own products in this country.

Several appendices further describe the economic problems involved.

EL GRECO. Antonina Vallentin. Doubleday. \$7.50.

The noted biographer of Leonardo da Vinci, Goya, Einstein and others has written with meticulous care the first full-length biography of El Greco. His life, paintings and impressions are interwoven among the events of his era (1541-1614), in the art world and in the political and religious history of the time.

The illustrations of El Greco's paintings are, generally speaking, well reproduced. None are in color, however, but his strange and beautiful forms take on new meaning of their own. Even those which seem badly printed capture much of the fascination of his forms and his flowing composition.

There are footnotes, bibliography and complete index. 316 pages. 101 illustrations.

1954 POSTER ANNUAL. Outdoor Advertising Inc.

Winners of the 23rd National Competition and Exhibit of Outdoor Advertising Art, which is sponsored by the Chicago Art Directors Club, are shown in the new poster annual.

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Duotone spread in the back of the book show photographs with captions explaining how posters are made by lithographic process.

Its 96 pages are mechanically bound with paper cover. It is indexed according to advertiser.

REDRAWN BY REQUEST, The Great Cartoons of J. R. Williams. Introduction by Russel Crouse. Hanover House. \$2.95.

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believable and acceptable illustrations

Here are two Listerine ads that appeared in recent issues of a woman's service magazine. One ad used Listerine's "Even her best friend won't tell her" approach with an "Often a bridesmaid—never a bride" headline and illustration. The other ad used a product claim headline and illustration of a supposedly happy user. What meanings did these ads have for readers?

Answer: Readership for this type of product is not high but for those who are interested in reading an ad of this kind, the "bridesmaid" ad did much better. What meanings these ads had for readers can be found through the Starch Reader Impression Studies.

A comparison of the two ads brought out several interesting results. Both ads contain the product claim "Listerine Antiseptic stops bad breath four times better than any toothpaste." However, one ad had this claim in a prominent headline, the other ad had it in the copy. Oddly enough, the point came through to readers equally well in both ads. Another point, about Listerine killing germs, appeared in the copy of both ads. The point came through not at all for the "bridesmaid" ad but did very well in the other ad.

The meaning of the illustration is another finding worth mentioning. The girl in the "bridesmaid" ad was interpreted many different ways. Some readers thought she looked very happy. "The girl looked so very beautiful—I can't imagine her not being a bride." Some readers thought the girl pictured was the bride. Some readers doubted that bad breath could be so serious. "Most girls don't smell that bad." And a few readers projected the ad point onto the picture of the smiling girl and said she looked sad.

As for the other ad, the picture of the girl dancing produced some negative reaction. Many readers thought she looked "funny", silly, or conceited. Others thought it was a make-up ad, evidently produced by the heavy make-

up on the girl.

The readership scores reported by Daniel Starch and Staff, Mamaroneck, New York are:

Noted denotes the percentage of readers who, when interviewed, said they remembered having seen an advertisement, regardless of whether or not they associated the advertisement with the name of the product or advertiser.

Seen-Associated denotes the percentage of readers who said they remembered seeing the advertisement and associated it with the name of the product or advertiser.

Read Most denotes the percent of readers who read 50% or more of the copy. **Readers per Dollar** is a measure of readers obtained for each dollar invested in space cost.

	BRIDESMAID			DANCERS		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
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Readers per Dollar	82	72	11	57	57	7

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